



SMUL 1975 Scrimshaw

LIBRARY





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Southeastern Massachusetts University President Donald E. Walker



JF: I understand you went to the Theatre Company Box Office to pick up tickets for their recent production and they asked who you were. This must be disconcerting, not having people know who you are.

WALKER: Not really. It's normal in any large organization for Presidents to be relatively unknown. The thing I regret about it is that I don't have time to get out and meet more students individually although I do meet a surprising number. But no, it doesn't distress me at all. I think the job of the President is to get things done, to create a climate on a campus where the juices can flow, because there is a great deal of innovative wit on the campus. The job of the President is not to do a grandstand show and have people marvel at the wonder of his presence, but rather to create a climate in which everyone participates, everyone shares the credit, everyone takes the bows, everyone wins the solutions, as well as the problems, and I think a relatively low profile, where ego needs are subordinated to the chemistry of the institution, is a style that I prefer and try to cultivate. The bad part of that is since I'm a "Touch" administrator and like to move around and see people and like people, I'm frequently deprived of that. Now, I do have stand-up appointments once a week where students can come in with anything on their mind, but I must say that I get surprisingly few takers.

JF: Well, why don't you tell us something about yourself. I understand, for instance, that you write mystery novels.

WALKER: Yes, that is something that I do between midnight and the time I go to bed. I do like detective literature, I think it's a much more subtle form of literature, a genre that's sometimes neglected because the characters tend to be plastic, unreal characters, as they are not novels of personal development and character deliniation, although some detective writers do that

rather well. I like the structure of the detective novel. People sometimes ask me whery I came by this morbid interest...but it isn't morbid! The detective novel is the modern morality play. People move in and out of a matrix of law and due process. I agree with G.K. Chesterton: People who don't like detective stories are anarchists!

JF: Do you get ideas from everyday life or is this a totally different world?

WALKER: It's a totally different world, and you shouldn't ask a detective story to reflect life, any more than you should ask the ballet to reflect life. Real murder is ugly, and usually quite simple. Eighty-five percent of the people who are murdered know their killer. It's your friends that do you in.

JF: You're a real student of human nature. Seriously, have you a degree in Psychology?

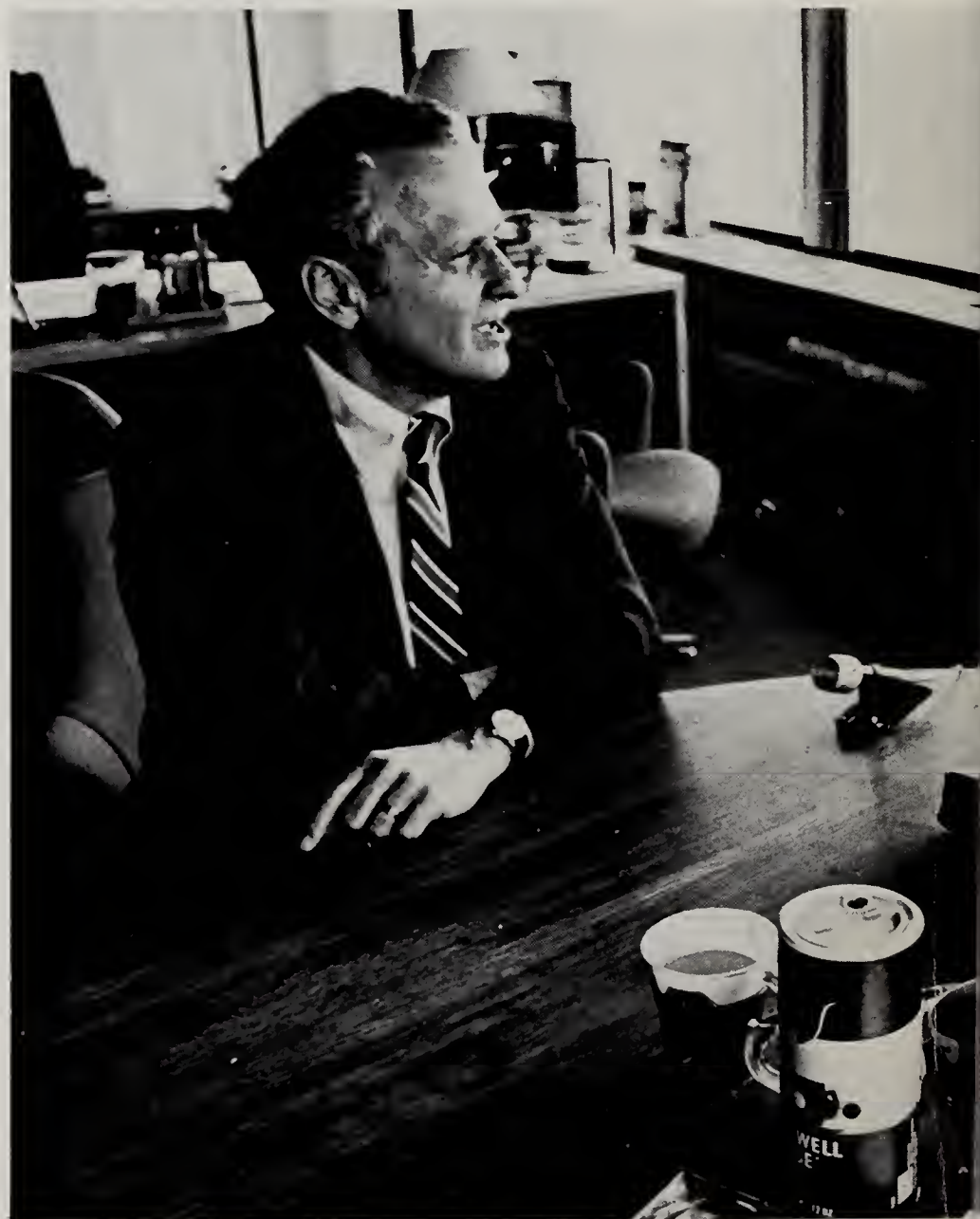
WALKER: I'm a sociologist in poor repair.

JF: How long have you been at SMU?

WALKER: This is finishing up my third year, coming around into the turn.

JF: What changes have you seen since you first came here?

WALKER: It's hard to tell, exactly. I hope the self-image of the Univeristy is improving. This is a first-rate teaching university. I've noticed some tendency to suffer from what Chopin referred to as Englishman's Disease. Chopin complained that the Englishman tended to play the good notes with indifference and the bad notes with great feeling. I think to some extent that applied to the academic community when I arrived: it is less so now. I think that more creative things are going on - they tend to be invisible - but if you look at the number of new programs that have been instituted in the last few years - and not by me - they indicate a better, more concerned climate. I think the University has improved its position in the state tremendously because legislators have become more aware of what an excellent institution this is. There has been considerable improvement in our budget



situation, whereas three years ago we were starving to death, financially. We still have very real problems, but things are improving. I've noticed SMU is becoming more of a center and resource, in the best sense, for a University for this part of the Commonwealth. We are serving the community in more realistic ways.

JF: What changes have you seen in the attitude of the students?

WALKER: I think the students here are a remarkable group. I think they are much more articulate, much more informed, much more aware of the University's general problems than any campus of which I have been aware. I don't know the reason for this. I don't know that I have noticed any particular change, except that the deep concern that students have for this University has become very apparent in the budget issue. I don't know that this represents a change, I think it was always there, it is just now being expressed in constructive ways that are noticable....Well, why don'tcha ask me what I hope to do at SMU?

JF: Alright, what do you hope to do at SMU?

WALKER: Okay, it seems to me we've got a couple of goals here at SMU. One we'll call institutional goals. We conducted a poll of the constituencies inside and outside the University to see what people expected SMU to be. Interestingly enough, what our constituents expect us to be inside and outside the University is not primarily a teaching University but a full-purpose, full-range community-oriented University. Those are the goals that we pursue. I don't think a University President can come in with a blueprint and cut off the parts that don't fit. I think a University is an organic, growing - if you'll permit me to be metaphorical - living organism that must be sensitively managed. Some one once said no one should tamper with Universities that does not know them or love them. My father and his father before him were both university professors. I have a deep affection for universities.

JF: It runs in the family.



WALKER: It runs in the family. That is one type of goal, there is another kind of goal I hope we can serve at SMU - a kind of process goal, the way we make decisions. We talk about democracy in universities. Most Universities are not nearly democratic enough, though they are more democratic than, say, most business organizations. What we are trying to do here is get people involved in making decisions who are going to be affected by those decisions...to maintain a totally open communicative style. Now, it's hard going, because there are people here who bear deep scars, and we spend a good deal of time treating one another for paranoia. But basically, I see the climate of trust growing, at least in this building and to some extent among the students and faculty. It takes a great deal of time. But one of the things I hope we can do is innovate by getting more people involved in decision-making, by decentralising authority, and at the same time getting things done, so that decisions don't wait for a consensus to emerge. The way administrators do that is by maintaining a relatively low profile and by getting the juices flowing in other people and maintaining a high profile outside the institution acting as ambassador for the University to the community.

JF: How about your personal goals? Would you like to see your mystery novels published? Or, have you already had material published?

WALKER: I have had a science-fiction story published in a literary magazine; I have not yet published a mystery story, but yes, I certainly would like to have one of those published, and I have one that I think will be published.

JF: Any last words?

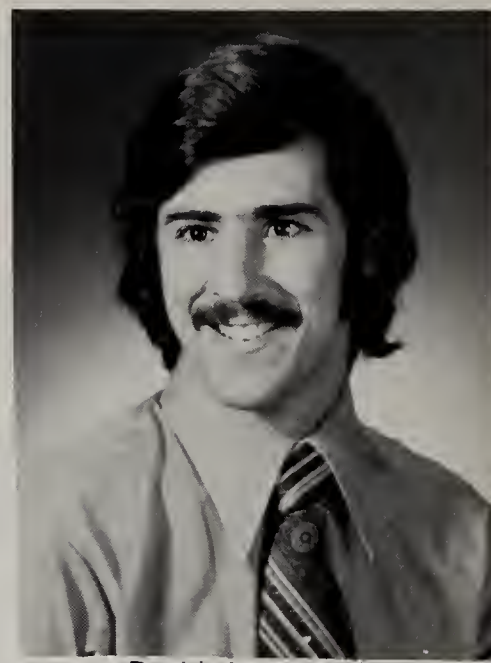
WALKER: Go, and send no more.



Torrey L. Adams



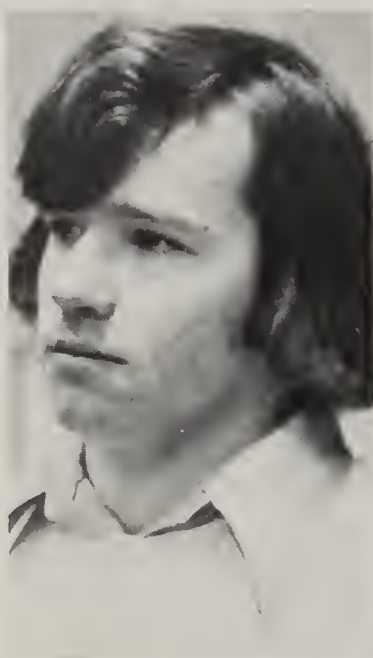
Patricia A. Almeida



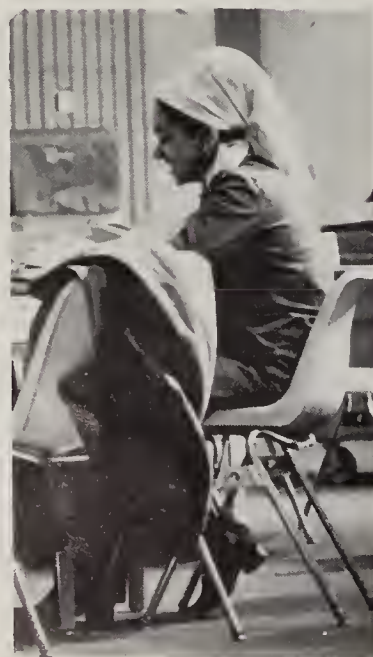
David A. Amarelo



center pix: Dean Sauro



Kevin P. Bessette



Douglas H. Becker



Jeanne M. Beaudoin

DEAN SAURO, College of Arts and Sciences

As you are about to leave SMU, I cannot help but wonder whether we have successfully provided you with the opportunities to achieve the goals you set when you first entered the University. During these past four years you have helped to provide many changes within the University, particularly in regard to greater student involvement in curriculum development and faculty evaluation. It is unfortunate that although we actively desire and solicit your involvement as a student, we often fail to involve you in evaluating the University, its programs, and faculty after graduation. Therefore, I personally ask each one of you sometime during this next year to reflect on the four years you have studied at SMU and to assess those aspects of your educational experience which you have found to be of the greatest value to you, those which you found to be of little or no value to you, and those which you feel actually had a negative affect on your efforts to achieve your career goals. After you have reflected on your experiences at SMU would you please write to inform us of your views. Your experience both at SMU and in the year or two after graduation can play an important part in our self-evaluation as an educational institution. By sharing with us your assessment of where we have succeeded and where we have failed, you shall continue to be an active member in our educational development. My best wishes to you on this day and in the years ahead. □





Cynthia L. Ambrosenc



Maryanne Arruda



Judy H. Ashcroft



E. Auclar

JACK LEITE, President, Senior Class

A lot of progress has been made at SMU in the past four years. It seems the campus has doubled in physical facilities as well as enrollment. But as this institution has grown, so has its concern for its students. During the Driscoll era when we had the strike and boycotts, SMU became a political issue, and of course also during this time frame was the burden of the Vietnam conflict. With all these political issues at hand, it was easy to see where the students' heads were at. But after all this, let's say from 1971 on, this institution has changed its course to becoming a full functioning university. As a way of rounding out everything, students have gained the necessary input that had been lacking previously. Showing a concern for students, we have seen strong viable organizations grow, for example SAP, Concert Series, Women's Center, BSU, Fraternities, etc.

As for me, my education here has been adequate, unfortunately it hasn't been in the classroom, but I know that is not true for all the students. □



Judith Augustyn



Frank P. Barcelos



Karen L. Bean



Steven H. Bastoni



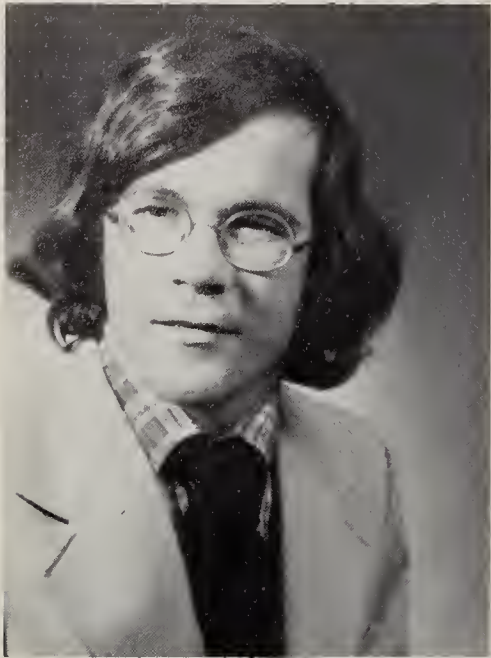
Donald A. Barrette



Lino P. Barreto



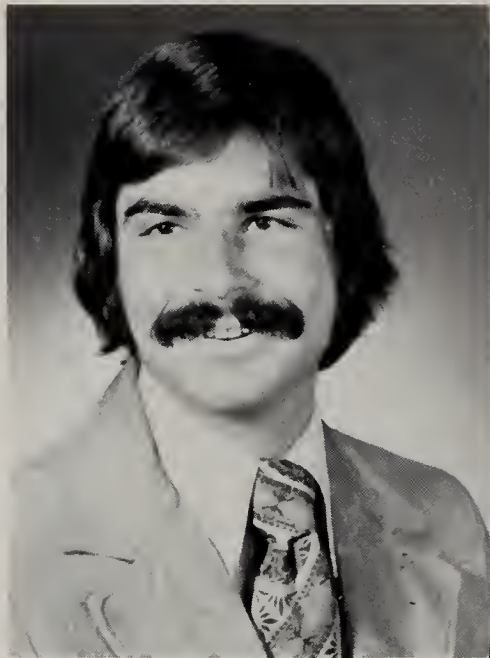
center pix: our class president, Jack Leite and his friend, Denise Lepage, posing at Venus De Milo



Robert R. Blanchard



Frederick M. Blanchette



Andrew J. Blaszcak



Leslie A. Bonini



Robert P. Charest



Claude R. Charest

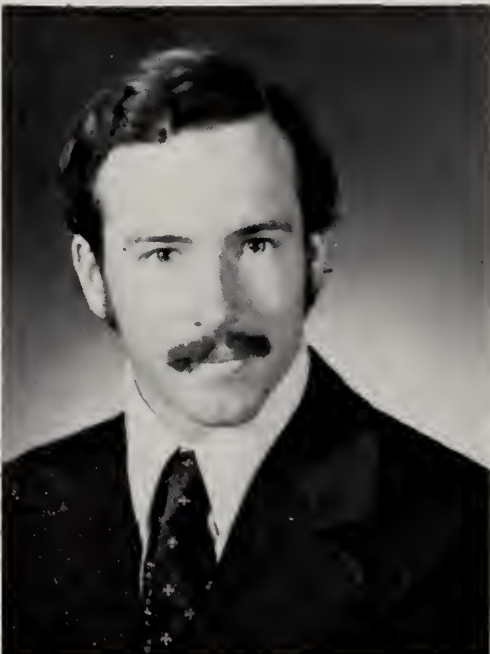
JIM CANAVAN

Wow! Where did the time go? It seems like such a short time ago that I was stumbling through freshman registration and now I'm an alumnus. The class of '75 is history! And what a hectic four years! Watergate, the energy crisis, the recession, the ascendency of an imbecile to the White House, and the real end of the Vietnam war. And whatever happened to Joe Driscoll?? We've laughed a lot and cried a little, too, in our four years here at Concrete College. Some of us may have even learned something in the process (as unlikely as it may seem).

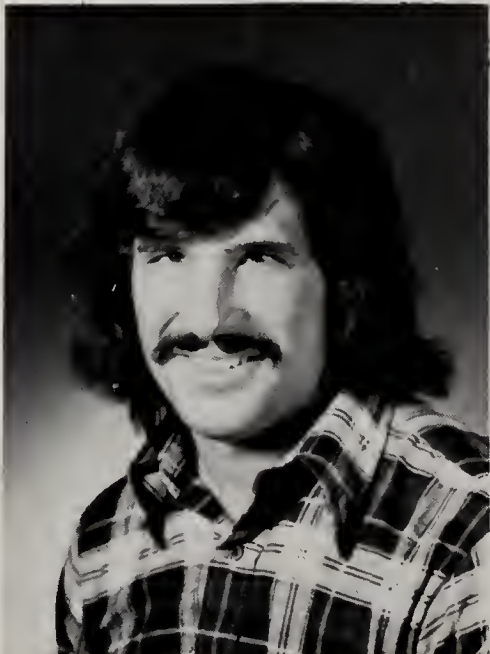
Seriously, though, SMU may be in for some hard times in the near future. Regardless of what the governor promises, cutbacks in funds for education is very close to becoming a reality. I don't mean just in 1975. Only God could clear up in one year the fiscal mess Massachusetts is in (and, judging from history, He's a Republican anyway). In times like now it has been traditional to take the cleaver to areas of human services and public higher education looks pretty fat to the wielders of that cleaver. They'll take considerably more than the proverbial pound of flesh and won't be bothered by the blood either. So it's up to us, I guess. Whether or not we like to admit it, we do owe something to this institution and, at this point, I think we can best begin to repay SMU by being at the forefront of the school's battle for autonomy. I know it sounds like I'm beating a dead horse, but this one has a knack for resurrection. And as long as UMass Amherst is as influential on Beacon Hill as it has been, SMU is threatened. Also, it appears very likely that the UMass Harbor Campus will be getting the Kennedy Library and you can bet that the state will be funneling millions into that project, some of which could be



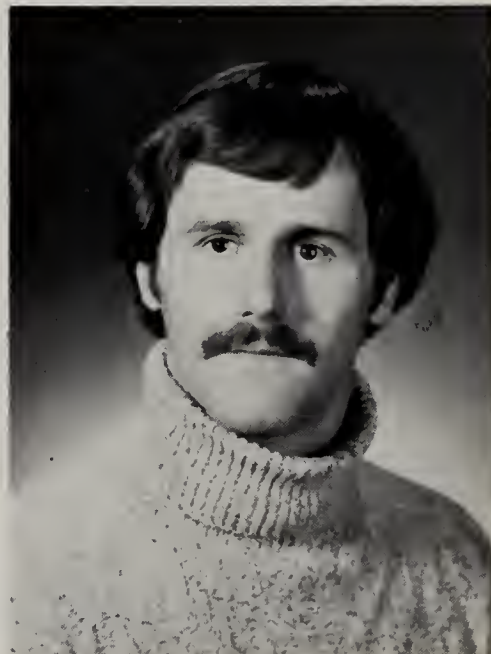
Marie Champagne



Bruce F. Castonquay



Roaber Carreiro



John Carleton



Joseph A. Borgatti Jr.



Mary E. Breslin



Ardyth C. Briggs



Paul R. Brodeur

and should be earmarked for SMU.
 Well, I've taken up enough space so I'll quit on that cheery note. Good Luck '75. You're a sleepy apathetic bunch but you're the only class I've got. See you in the real world. Oh, one more thing. If you see a book with my name on it, buy it.

Good Luck, '75.

BOB DIPIETRO & BOB PARSONS

Jim: How ya doin'?

Bob DiPietro: Oh, fine thank you. It's a nice day.
 I wish I was home in bed.

Jim: And yourself?

Bob Parsons: Well I don't know...I guess I'd like to be home in bed too. Ah...not his bed though. My own will do.

Jim: You wish to make that clear?

Bob DiPietro: Please! □

BRENDA LAWRENCE

Brenda: I've met a lot of looney tunes here. A lot of looney tunes! Some of those looney tunes are really my best friends. I guess that makes me a looney tunes too. So, in effect coming to SMU will make you a looney tune, 'cause you are what your friends are.

Jim: Very intelligent.

Brenda: Intelligent my ass!



Deborah K. Bshara



Paul Cabral



center pix: our Concert Series man, Bob DiPietro at the SMU carnival - Bob Parsons is there but out of sight



James L. Canavan, Jr.



John P. Cameron



John Camara



Deborah A. Camara



Harry W. Coates



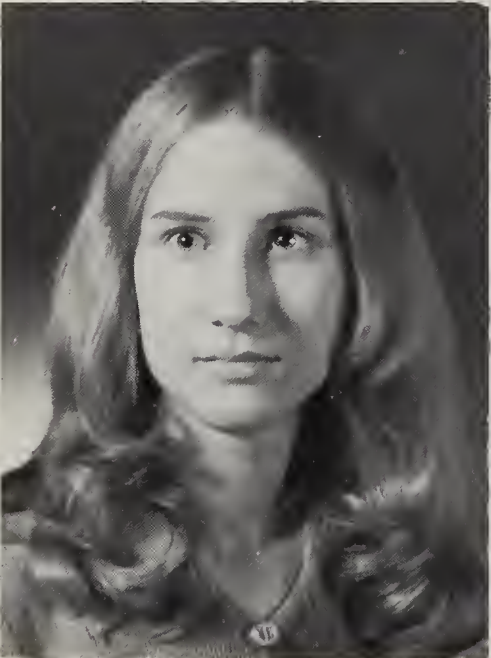
Agnes T. Cornier



Enid M. Cornier



Filomena Coroa



Mary E. Donnelly



Helen M. Donlan

Cecilia M. Dietzler



Michael S. Denardc



Deborah A. Davidson



Daniel R. Davis



MITCH CHERNIN

Jim: Do you know what I'm doing?

Mitch: I have no idea what you're doing.

Jim: This is for Chris...you know Chris.

Mitch: I know Chris...Mike's wife right?

Jim: Mike? Right! Mike. Yes, this is a yearbook interview.

Mitch: Well, you're going to write a foolish thing unless you give people a topic to talk about.

Jim: You think so?

Mitch: Yes really. People won't normally just speak about anything unless you give them a topic to speak about...it helps.

Jim: I see.

Mitch: I remember John tried this thing last year. He'd say to people— "Talk about anything"— well you need something to talk about, then people will talk. If you don't, they're not going to. □

LEE SOARES

I started school in 1971 and have been here for 4 years. I'll be graduating in June of this year. I'm a mother and it was quite difficult for me to start school because of my financial situation. The College Now program provided me with financial assistance and academic counseling. During my 4 years here at SMU I have gone through many trials and tribulations, however, I have learned to overcome obstacles. After a couple of years in school I learned to deal with my problems better. The services that SMU provides are quite helpful. The counseling Center has been a great asset to me since I went through a period in 1972-1974 where I got very bored with school. My marks were low, and I dropped out a



center pix: the man on the lights, Mitch Chernin



Kathleen L. Correia



Kevin P. Corrigan



Colleen C. Crofton



Susan D. Crompton

semester because I just couldn't deal with life. I decided to come back because there were no jobs out there and I figured it beat staying at home all day. So I came back to school and set my sights on doing well. Through the help of the counselors and the Assistant Director of College Now, and through my peer group on campus I have learned to deal with a lot of problems that I could never have dealt with before. As a minority student I have encountered many difficulties because being in the College Now Program people think that you aren't capable of obtaining an 'A'. However, as the years went by I proved that this wasn't so. I wasn't a HS dropout from the start and I obtained a 3.5 average.. so this speaks for itself. I guess my Senior year has been the most fruitful because the courses that I took prepared me for a lot of things that are waiting out there. However, basically I knew these things were going to be awaiting. When I say "these things", I mean discrimination in getting those better jobs. College life is really different; you broaden your knowledge of things. You meet people from different walks of life, you meet different ideas, and every idea you respect. It's just been very fruitful for me and hopefully once I graduate I'd like to work for a year and maybe on on to grad school to obtain my MA in Counseling. However, if that job pays well enough I might not go to grad school. The BSU has been very, very, instrumental in my awareness of Black people's role in society and just being a member of the Black Student Union gave me a sense of belonging. like being part of an organization which tries to help all the Blacks on campus. I'm also happy I'm graduating. I finally made it, and didn't give up. I had my trials and tribulations but I continued to finish school and now I feel so good with this feeling I can't explain it!! □



Carolyn Cronin



Mark Crosby



center pix: a student is thoughtful

Devin M. David



Joseph J. David

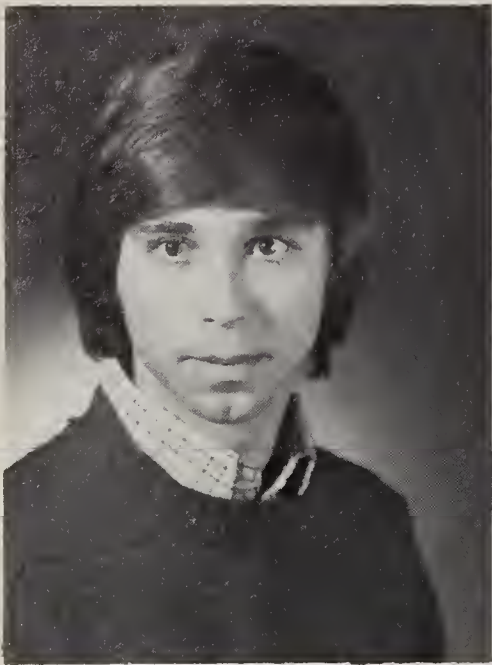


Fernando DaSilva



Mary Ann Daher





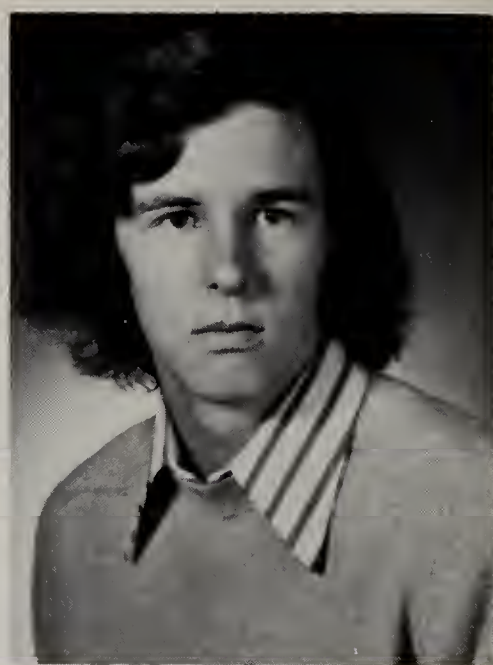
Paul F. Donnelly



Beverly M. Dryer



Margaret G. Durfee



Wayne M. Dwyer



Judy A. Gagnon



Denise D. Gagne



Pierre Gabriel



Richard M. Furtardo



Hamed Y. Funmilayo



Mary Lou Frias

PHIL NIMESKERN

Oh, that reminds me...this is a pretty nice place. It's not big like U.Mass. My sister is there and whenever I visit I feel lost. This school has things I definately don't like though. For instance, I am a Biology major and I can't get a biology course for next year. But then it's really O.K. It's not too big and it's not too small. I guess it's just right. Because of it's special size, it's big enough so you can get a pretty fair variety of experiences out of it, but small enough so you can get to know a good number of people and get to know them pretty well. I guess that's one of the best things that this school has to offer... it's big but it's small. □

FATHER DANIEL BARRIGAN

"...to me he is not the wild noisemaker the press portrays, the government distrusts, the church fears...a hollow priest. He loves God and men, inseparably.

Catholics and Americans have suffered by the truth he has spoken...mostly their pride. In protection of their pride, Southeast Asia and the world have suffered immeasurably...the ultimate truth, Death.

With a hand on my shoulder and a smile, he is a friend... a sign of hope, a rare conscience in a system that has become comfortable, weakened. His restlessness is complemented with a sense of solitude...a clean heart.

He has caught sight of the "I am" of life while the world is in gear with the "I am not."

Plenitudo legis est dilectio." john paul landry □





Linda J. Eastwood



Marcie W. Epstein



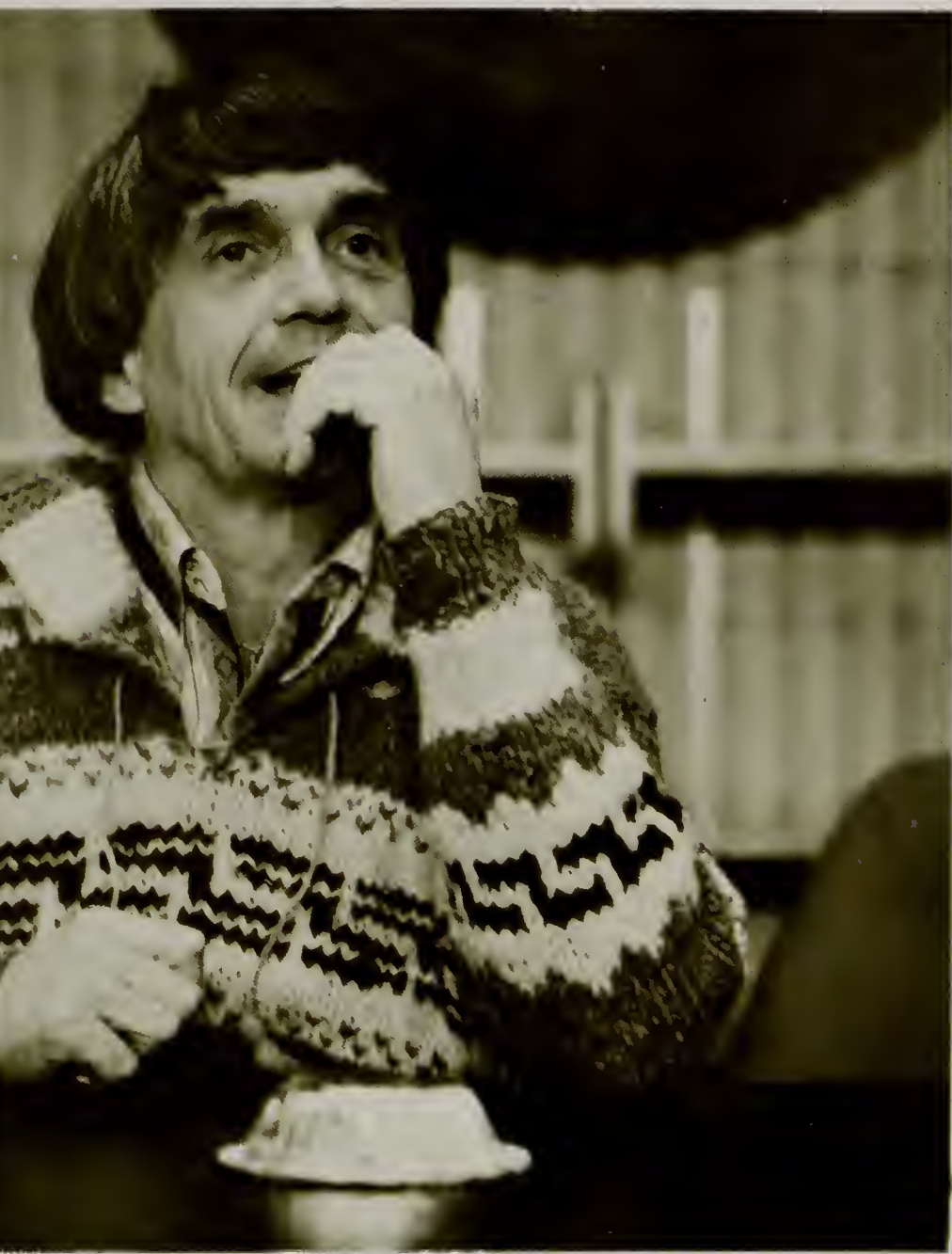
John Evans



Joanne P. Fabian



Karen A. Francoeur



Richard J. Fontaine



Carol A. Fiejdasz



Lois Faria



Natalie K. Farias



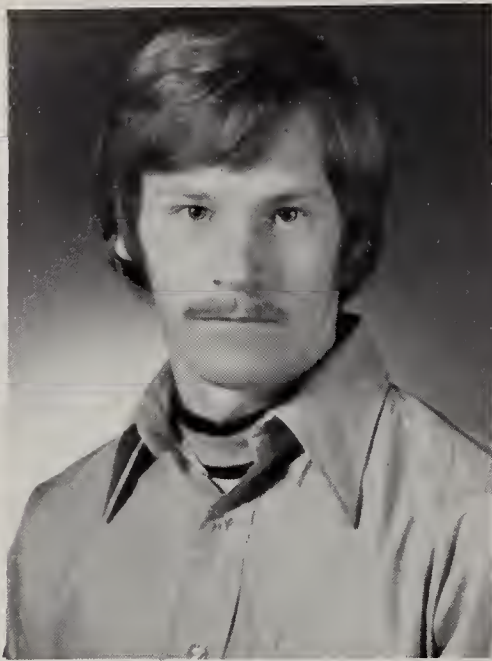
Jose F. Ferreira



center pix: Father Daniel Barrigan at SMU



Dianne C. Gagnier



Fred J. Garnish



Terence P. Garvey



Cynthia L. Giasson



Paul R. Heroux



Richard D. Happel



Mark J. Hahn



Margaret A. Hamburgess



Karen M. Hanczaryk



Linda S. Hague

ART TEBBETTS

Chris: How do you feel about working in the SMU bar?

Art: Oh, I enjoy it. It's provably my most favorite thing I've done in all my years here. It's a real nice way to meet people, and everybody knows who you are.

Chris: Has SMU changed your attitudes toward people and life?

Art: That's a terrible question to ask somebody who's about to graduate, 'cuz I'm really nervous about life in general and I have no idea what I'm gonna do when I leave SMU. That old senior depression is settling in. It's hard to say if SMU's changed me. I've grown while I've been here. I don't know whether I would've grown the same had I not been here. Back in the early years of turmoil here, I got into some politics and developed a bit of political awareness. I'm more into me now, developing my interests and thoughts. I think a lot of people around feel the same way. Because of that I don't think we'll have any more big movements like we had before.

Chris: Do you have any reflections on the past political movements that occurred on campus?

Art: I think they were good. I think a lot of people entered into it with a naive concept of what was going on. Getting into the movement helped to sharpen their political awareness. I believe a lot of the people like me who liked the movement got in to work for change, and thought they could do something important and relevant, found out after 2 or 3 years that you can't change the Government, it's just much bigger than any of us thought. You can't do it by marching and stuff.

Chris: Do you feel those movements managed to change things on campus back in the Driscoll era?

Art: Well, we were fighting an evil that was highly visible. It took a couple of years. I think most everybody who came to SMU back during the Joe Driscoll days was from New Bedford and they



center pix: studying in the Campus Center, upstairs



Carol A Gioiosa



Jane E. Godfrey



Doreen M. Gonsalves



William T. Goodwin

had learned to have respect for authority. So it took them awhile to build up to the point of being able to attack an authority figure like Joe Driscoll. He was highly visible, you know, everybody agreed that he was rotten. When they got rid of him they got this Don Walker who was a saviour come to save SMU. He's a lot more quiet, a lot more subtle and slick. He seems to be doing some good things, and he might be doing some shady things. We don't know. He's not the kind of person you can start a protest about and say "look, he's done this, and this, and this". He gives authority out and sits back while others carry things out. Walker's also made a lot of other changes...like power changes within the structure. I don't think as many people are aware of what's going on under Don Walker as they were under Joe Driscoll. He's a lot more subtle, a much better politician. I don't know whether that's good or bad. People don't know whether or not they're getting the shaft.

is: Do you think as a whole that the University is on the upswing?
t: I think so. If we get the Kennedy library we'll be doing great. We'll be a real powerhouse University. I think there's a new consciousness on campus now. People aren't going to settle for being little ol' SMU like when we first started. Don Walker's come from bigger schools and he's got big ideas for how he'd like to see the college grow. I don't think he's gonna stay here forever. I think he's gonna stay and do as much as he can do personally and then go onto some other college. There's been an awful lot of changes on campus since I've been here...beside the number of buildings that have gone up. I remember when it was a beautiful big woods with one crummy cement building in the middle of it. It's turned into a really beautiful college campus. I love driving in at night, I still feel like I'm coming into a space station. □



Fernando M. Goulart



Frans J. Gracia



center pix: the man who's always smiling, Ray Cabral.

Lynne C. Gregory



Thomas M. Gray

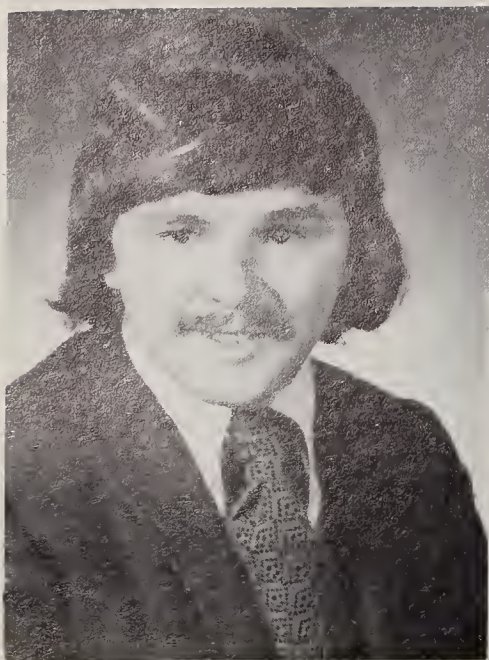


Marcia Gray



Dennis M. Grant





James B. Hocking



Marie E. Hodson



Frances E. Howard



Patricia L. Hurd



Barbara E. Loisel



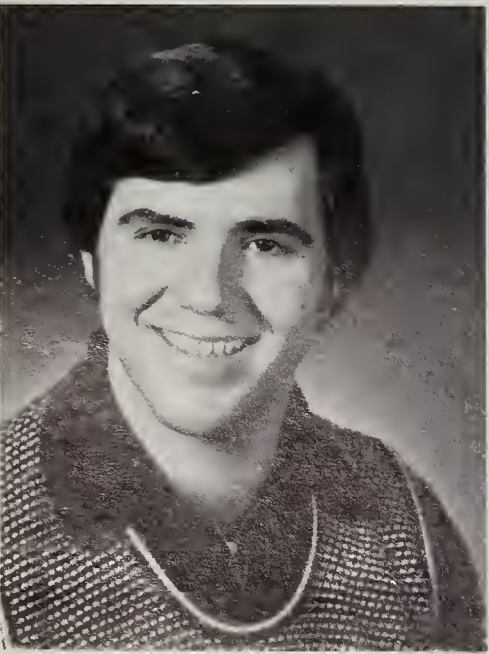
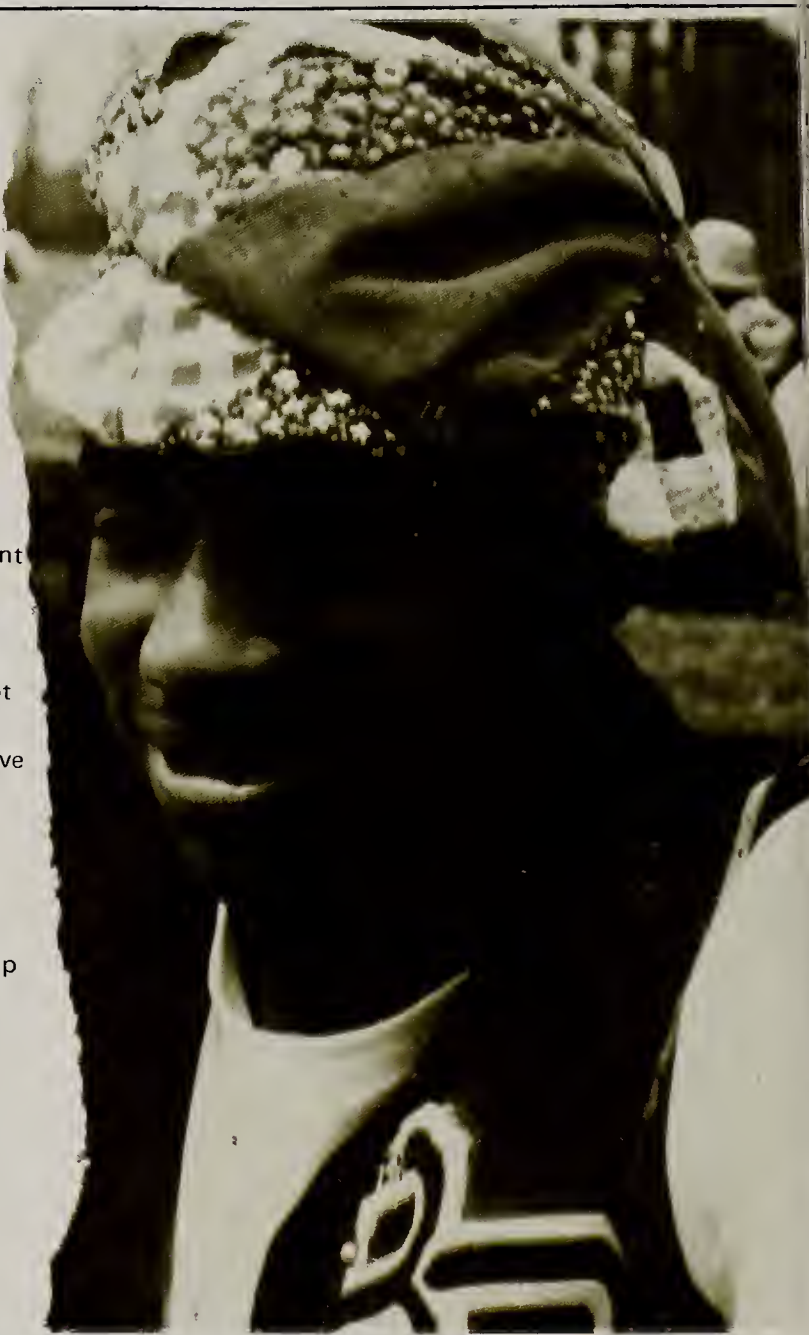
Renee Lipson

MICHAEL LANEY

"the Sundance Kid" - A heck of a lot of people seem to think that I have been deprived by not having a place that I can really call "home". I happen to be an ARMY BRAT and I've lived in at least 10 different states and then some in Europe. Granted I never had the opportunities to make long standing friendships and establish deep community ties but is that so much an issue anymore? I think that by being deprived of these "roots" I turned more toward my family, there was also a shift in my attitude about life and things in general, I became far more cosmopolitan than the people in this area. I was exposed to many things that people are deprived of and I think that has helped to make me a better person-but what is education anyway but exposure? My exposure to different walks of life has made me less provincial and far more adaptable and tolerant of different people, customs and religions. The heavy prejudices and biases that may plague some people born out of this "community" are not something I have to worry about. My education has been advanced almost tri-fold due to my exposure. I would have to say that that is what education is all about. I have met some of the most religious, and racist educators in my life, and quite a few of them had degrees! If I ever decide to have children I am going to be sure to place them in this environment of worldliness so that they will have a chance to compete and perhaps even to outstrip the competition...this is what it is all about! □

FILOMENA COROA

One way that I'll remember SMU is that it really has been a learning experience for me and also a growing one. I've learned to be me and to accept a lot of things that I haven't been able to before, especially in my position of Resident Assistant for the last three years. I've not only learned so much about people, but I've learned so much more about myself. □



Thomas F. Librera



Gerald J. Lepage



Jacqueline R. Lemlin



Mary-Ann Lemanski

center pic: the Sundance Kid, with just one of his many famous hats.



Joann Imbriglio



Michael A. Jaillet



Nancy L. Kelly



John J. Kirby Jr.

LEE BLAKE

I decided that a philosophy on life is a little bit out of my realm right now, because at this point in time I am putting together some kind of philosophy on death. I am beginning to see death as a whole part of the life process. I guess people might see that as defeatist. I don't know (giggle!), but I am starting to realize that you're born dying...and every minute, every second you just get closer to that. So, you have to figure out some sort of a way to deal with it. Death isn't as scary as everybody makes it seem. It's not such a one shot deal...because it's a constant sort of thing...you're constantly in a state of dying, which is a little weird. I don't know if it's morbid or not...I don't think it's morbid. I don't think that people think enough about death in terms of their life. If you think about the possibility of dying, then you wonder what your life is like and whether or not you're having a full life and maybe you won't worry so much about the changes that will come. Maybe you will be more willing to experiment because you realize that you will only be here once, unless you believe that you're not here only once. I happen to believe that you're only here once and should try to get as much accomplished as you can. I don't really believe in immortality, whether it's genetic immortality or spiritual immortality. I just believe that you're here and you go. □

DENISE LAVAUT

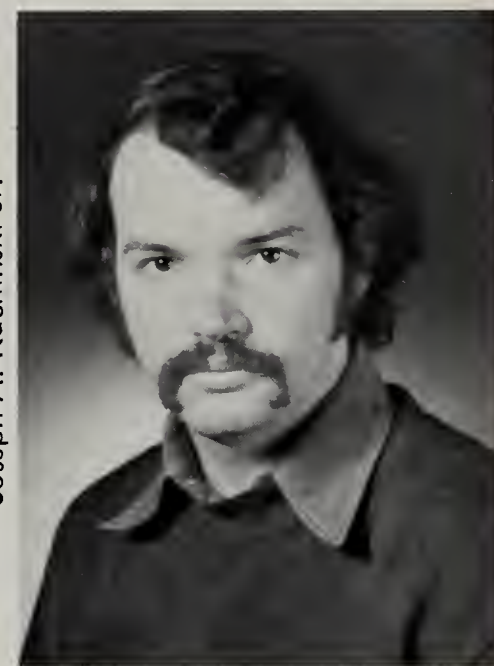
Would you like to know my views on...well I don't know ... I have nothing interesting to say. Oh, wait! I don't smoke pot anymore, I get too cosmically clogged. I want to act more like an adult now. □



Robert M. Koczera



Joseph A. Kuchinski Jr.



John G. Leite



Gerald A. Leblanc



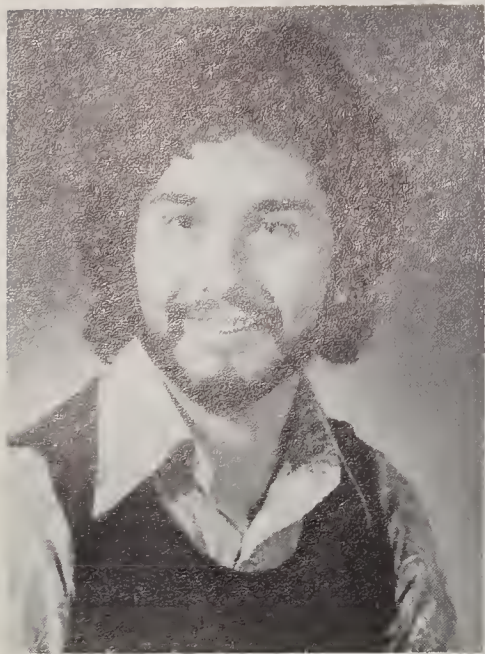
Vivian Lapointe



Juliet G. Lapointe



center pix: Lee Blake



Louis C. Loura



William F. Lutton



Richard Maciulewicz



Kathleen A. Magnant



David J. Megna



Martha A. McQuillan

A. Medeiros

GEORGE SOUZA Campus cop

Michael: George, how long have you been at SMU?

George: Since 1966, nine years.

Michael: Did you start part time?

George: Oh no, full time. I was on the Acushnet police force for ten years part time, and also on the Marion force for two years. Before that I was on New Bedford's special forces as a store detective. That was way back.

Michael: How many guys were on the SMU force when you first started?

George: Six. Now there are ten. Ten men and one Chief. We also have the security watchmen but that's another department, although it all runs thru Chief Gallager.

Michael: You've been at SMU since it first opened then?

George: Right. There was nothing there but the power plant. Group I was there but it wasn't completed and there were no students. The students didn't come until September of '66 when the building opened.

Michael: In the nine years you've been here at SMU have you seen a difference in the students?

George: Sure I have. We're not as close as we used to be when there was only one building. Now the place is getting big and spreading out and it's harder to get acquainted with the students. The place is growing up. The people don't talk to as many people.

Michael: Do you find the kids as friendly now as say five years ago?

George: I would say they're still friendly but not as friendly as before because we were working together then. Now we're kind of seperated because the place has grown so much bigger.

Michael: Tell me, did you like it better the way it was when SMU first started?

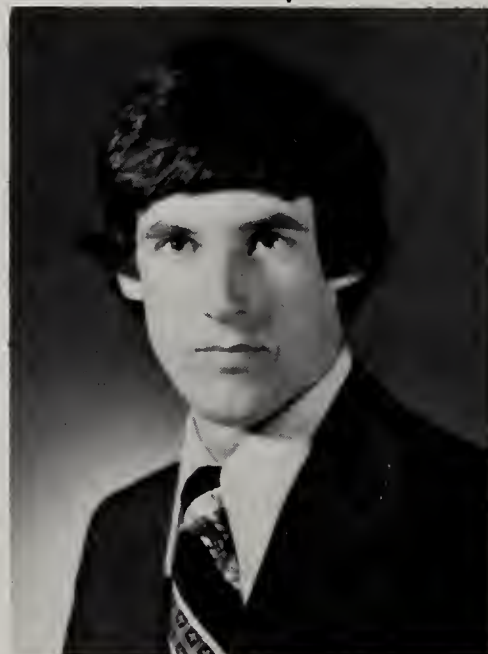
George: Sure.

Michael: That seems to be the general consensus.

George: I know a lot of people who feel that way. There



Michael McNamara



John J. McMahon

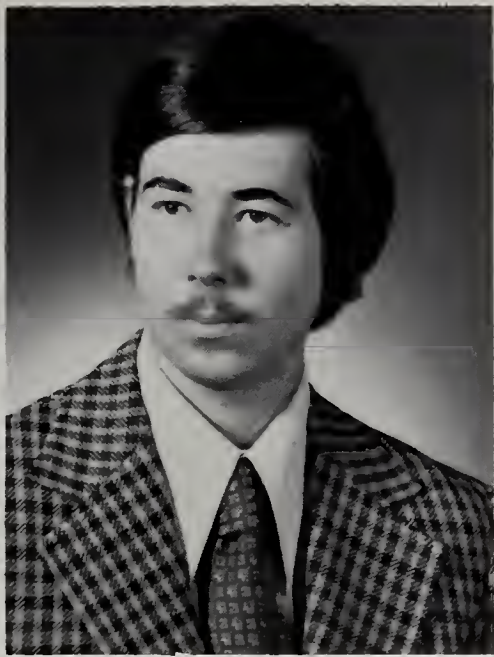


Jill B. McGinn





Paul Maitoza



John A. Mandeville



Stephen F. Marchand



Rachel R. Marmen

were more relationships as far as with students... everybody...administrators, teachers. The place is getting so big now I don't even know half the people in the administration anymore. That's true.

Michael: George, what has been the high point in your career at SMU? Your most memorable moment?

George: Without a doubt, "Woods of Dartmouth," that's for sure, I'll never forget that. I thought it was beautiful. It was run good, for the problems we had up there and for what the kids did. I think we only had 10 or 11 police officers on campus—and of course the 300 students who joined our forces. That was a great help, believe me!

Michael: You said it was beautiful. In what way?

George: Well, like at night, the way the lights were, and the music, the way the kids were all in tents, and just sitting down listening to the music. The colors and the bonfire were beautiful.

Michael: Did you get to meet many of the outsiders who came to the festival?

George: Oh, yes. They were good kids. My wife and the selectman of that time Eddie Church, went and sat down right in front of the bandstand. They thought the kids were well behaved. As far as me being the head security over there at the Woods of Dartmouth I didn't find any big problems at all. The kids are pretty good now-a-days at the SMU concerts too.

Michael: You're one of the few people I know who has been at the University from the beginning up until now. Have you seen a change in the University since Driscoll left?

George: Yeah. It's quiet now. (laughter) There's no fun anymore. It's all business.

Michael: Do you think that's healthy?

George: I wouldn't know. I don't know how you students like it — with a lot of action or quiet. Some of the kids say it's too dead around school now.

Michael: Well do you think they used to take the Driscoll thing serious or was it just a big game to them?

George: Oh no! They took it serious. But they must



Arlene r. Martel



Marilyn A. Martino



James G. McGannon



Michael R. McCarthy



Bruce A. McCaffrey



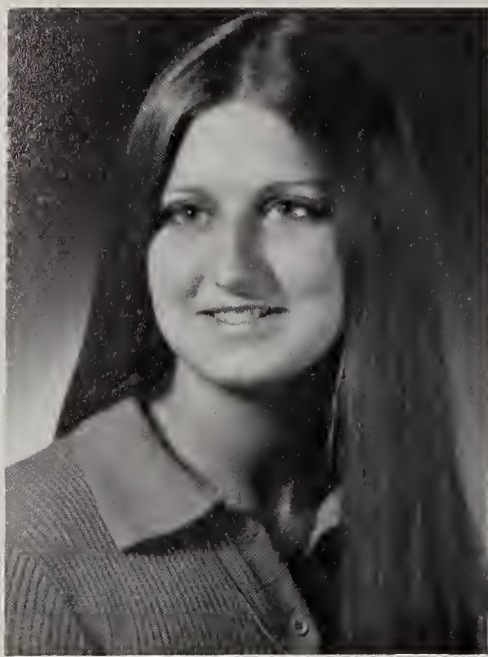
Pamela D. Mason



center pix: George at his new bar in his converted garage.



Sharlene D. Mello



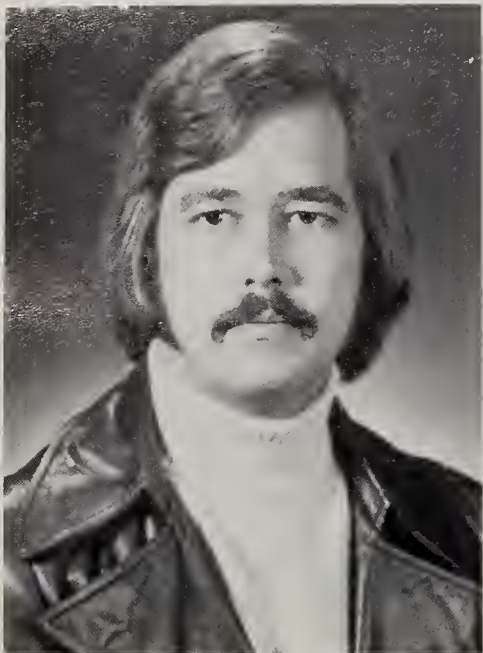
Marilyn E. Menard



Thomas A. Messier



Maureen Mirka



Robert P. O'Malley



Patricia J. Noyer



Steven J. Norton



Mary T. Neves



Terrence P. Murray

like this president. I read in the Torch, he said his door was open to any student. I don't know how many took him up on it, but there must've been a lot when he first came on the campus. The other president wasn't like that.

Michael: O.K. George, tell us what George Sousa does outside of SMU? Everybody knows you with your little cap on puttin' around SMU in your scooter. What do you do at home?

George: In the winter, I like roller skatin'. I've been in shows with my wife. I was the Vice President of the Esquire Club at the Lincoln Park Roller Rink. I also like to play the organ. I've been playing since I was a kid. I also play the accordion. And of course, in the summertime I like to putt around the house and go swimmin' in our pool.

Michael: You also mentioned politics several times. Are you seriously interested in politics?

George: Oh, yeah, I've been involved in politics. I've been co-chairman for Nat Gomes, the last selectman that just got in in Acushnet. Before that I was on the some committees. One with Eddie Harrington when he was mayor.

Michael: Did you enjoy it?

George: Yes, I enjoyed it...til now...it's different now...politics is not as good as I thought it was. You know, sometimes you get your good and bad parts of politicians...

Michael: You mean politics can become dirty and that's something you don't want to be a part of?

George: Yeah. I don't want to be a part of it. Of course, I was the president of the Policeman's Ball two years in a row...And this year again, for the 1975 ball in October at the Lincoln Park ballroom.

Michael: Aup! We gotta buy tickets! Have you ever thought of running for a public office?

George: I've thought of it. My wife won't let me. I wanted to run for selectman.

Michael: Do you think the University has had an effect on the surrounding community?



Martha L. Nydam



Paul F. Monahan Jr.



Walter R. Montigny



Barbara J. Morris



Lucille M. Morris

George: Yeah, I think so. It's added a lot. People like the place. People come by on weekends when I'm on duty and I take the time to unlock the buildings and show them around. They're always impressed with the place. It's a beautiful school I think the students like it. It's beautiful and it's running real beautiful now too. It's running real smooth. □

TRACY NELSON AND FRIEND

Tracy: This school is so unorganized it's sick. They got their heads up their ass.
 Friend: Students don't have any say in what's going on.
 Tracy: They don't want to! They're all so apathetic... apathetic good for nothing!
 Friend: But the whole world is now!
 Tracy: I see this school as one piece of apathetic cement They don't do anything. They had petitions up against racism...people were too crazy to sign it! One kid was talking to me, she said, "What is this shit? People don't care if you're black or white--they don't care if you're a person, never mind if you're black or white!"
 It's true! They'd pass you by anyway— It doesn't matter if you're black or white, they don't care! You're just ignored! passed by! "Hey, man, I'm gonna live my life the way I want to. I'm not botherin' anybody, so don't bother me!"
 There should be a little more caring for one another. People get shocked when you say hello to them. Not all people...some say hello— but most of the time if you say hi to somebody, they'll turn around to see if you're talking to someone else. They're not used to it. □



Margaret A. Morris



center pix: Tracy and friend

Cheryl A. Mosa



Kathleen L. Murray



Stephen R. Mullen



Sharon E. Mullen



Manuel Mota





Pamela A. Odell



Debra J. Oliveira



Robert D. Owen



David Pacheco



Susan M. Ramos



Judith E. Power

DAVID SULLIVAN

Chris: I would like to introduce this interview by having you describe what you do. I think a lot of people are familiar with you on Campus but probably don't know what you do, and if they do they probably don't know much about the program.

David: That tends to be true, because the Administrators are so removed in some ways from the day to day life of students that what happens in the administration building tends to be mysterious. Essentially I'm the director of Special Programs which specifically involves College Now, which is probably the one best known to SMU students. It's a special admissions program for academically disadvantaged students. There's the Upward Bound program which works with high school students in the area to assist them in preparation for going to college. These are students who weren't in college preparatory courses and who haven't been doing well in high school. Another program called Talent Search helps individuals get into post-secondary educational institutions...and, again, it tries to seek out individuals who have high potential but who have not been involved in college preparatory courses. It helps them finish high school if necessary and helps place them in SMU or a number of other schools. That's an SMU project...then we have a large regionalized project called the Educational Opportunity Center (E.O.C.) that has a city office in New Bedford and an office at each of the ten institutions of higher education that are in the Southeastern Mass. region. E.O.C. provides educational and career counseling to any adult in the region who feels that they would like to pursue some sort of further education. That can be at a community college such as SMU, Wheaton, Swain School of Design, or we can help people get into other schools, like in the Boston area: It really provides a kind of counseling for



center pix: David Sullivan and his youngest son Shaun, watering the kale.



Allen J. Poweski



Clinton E. Pires



Rosemary J. Pina



Russell F. Perry



Jose M. Pacheco



David J. Packard



Charles W. Page



Lucy W. Paiva

adults that, in our society, is pretty much restricted to high school students who are in college prep courses. So the E.O.C. opens up that counseling to a vast number of people.

The College Now project will have 250 students in it by September. The Upward Bound project services approximately 90 high school students. Talent Search is counseling about 600 people and E.O.C. this past year provided some sort of services to about 8,000 people. We had about 2,000 counselors and actually placed a little over 7,000 people into high educational institutes, just thru the E.O.C. So all told on a yearly basis these projects probably assist about 1,200 people to get into colleges and universities, who would not otherwise have had the chance to do that simply because the way in, the access would've been closed to them. And, essentially I oversee these programs. It's quite a large enterprise, for example, I have a staff of 60 working this summer, however, except for the College Now program most of these programs don't have that much impact, directly on SMU student. They have a bigger impact on the outside community.

Chris: Have you had any students graduate from here that have gone thru your programs.

David: Yes, College Now has had 43 or 44 graduates a number of whom became affiliated with College Now thru the Upward Bound program.

Chris: Do you find a great difference between the College Now students and the regular admissions students?

David: Not after they're here. Initially we do because the College Now students would not have been eligible for regular admissions so if it weren't for the program they would not have had the opportunity to come. Once the students get here, particularly after the first year which can be a little difficult for people, there isn't any way of telling how the students got here. We've had a number of honor roll students every semester.



Diane Paquette



Arthur P. Paradice



Stephen R. Pereira



Diana M. Pereira



Jeanne Y. Pepin



Janice Parent

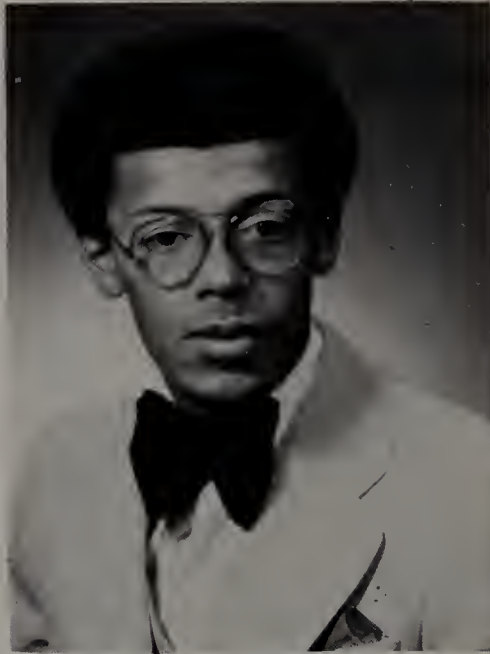
center pix: in class



Deborah L. Raymond



Kenneth E. Raymond



Russell D. Rebeiro



Dianne L. Rezendes



Ann L. Stankiewicz



Joseph V. Sousa

Chris: I understand you have a much higher success rate than general admissions.

David: Our dropout rate is considerably lower. Our graduation rate vs. incoming student rate is over 50% and the University's rate is lower than that. I think that's because the students who come in thru the College Now program are very highly motivated to get an education. Most of them are older than the average freshman so they usually have some idea about what they want to do. That gives us an edge.

Chris: You said you've been here for four years, so you were involved a bit in the turmoil at the end of the Driscoll era?

David: I came here right at the end of the upheavals, yes

Chris: What do you see in differences as to how you felt about the University, students and staff then as opposed to what you see happening now and where you see the University going?

David: Well, I think the School has always been a really exciting place to work because its a young institution and there are a lot of opportunities for developing ideas and trying things out here which isn't always the case at older, more established schools. When I first started here, I think the biggest result of the turmoil during the last of the Driscoll years was that a great deal of energy in the campus was tied up still in the political controversies that came out of that situation. Now, four years later I think it's healthier in that peoples energies are focused on developing the University and having it grow and expand. A lot of the old controversies were very much tied in with individuals' personalities. It probably was a necessary thing for the school to have gone thru at the time. I think it's at a healthier place now since the University's a lot larger now. We have almost 5,000 students



Elizabeth A. Smith

Linda I. Silvia

Diane J. Silvia



Jeffrey S. Smith





Joseph Rideaux



Susan S. Robichaud



Jeanne L. Robitaille



Leonard F. Rocha

and four years ago we only had slightly over 3,600.

Chris: Do you see a great difference in the students now and the students then?

David: I don't know if this is an accurate observation or not but the students seem to be more settled down, more like the way I remember students having been 20 years ago in some ways. The kind of activism and radicalism of the 60's, at least among the students, seems to have pretty much died away.

Chris: So you would relate present students more to your peers when you were in school?

David: Students seem to behave now in ways that I can relate to my college days — yes. They're perhaps a little bit more passive in the classroom. They seem to be interested in learning things, in terms of the content, let's say of courses for example. So the atmosphere seems different to me...quite a bit different.

Chris: What do you see in SMU's future in terms of it's growth and development?

David: Well it's probably both fortunate and unfortunate that the University will get bigger. It's fortunate that it will get larger because we need an educational institution in this part of the state that's going to be able to provide a good education to a large number of students. The personal quality that the school has had would be nice to keep but as the University grows I'm sure it will become more impersonal. It's been relatively easy for students to know administrators and to know their teachers. Access to people has been relatively simple, which is a nice thing about small institutions. But I envision SMU growing to between 8 and 10 thousand students over the next 10 years. I think growth will be slow the next 2 or 3 years simply because of the economic condition of the state.

Part of the future of the school will be



Noreen P. Shillue

Walter F. Shea

Marjorie A. Sampson

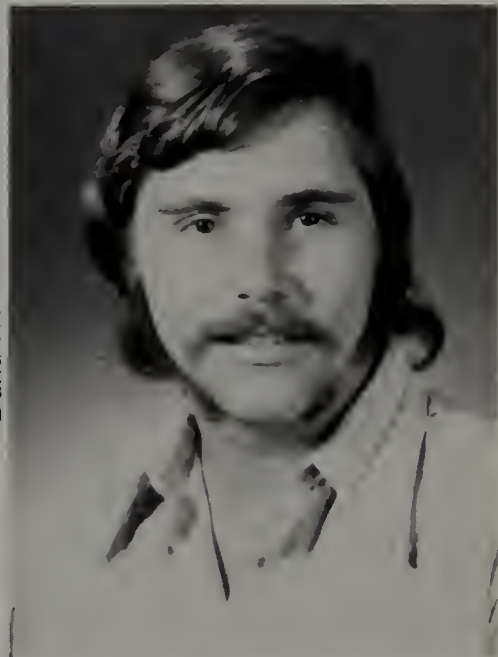
Michael R. Roy



Jeffrey R. Rodgers



Dana Rowe



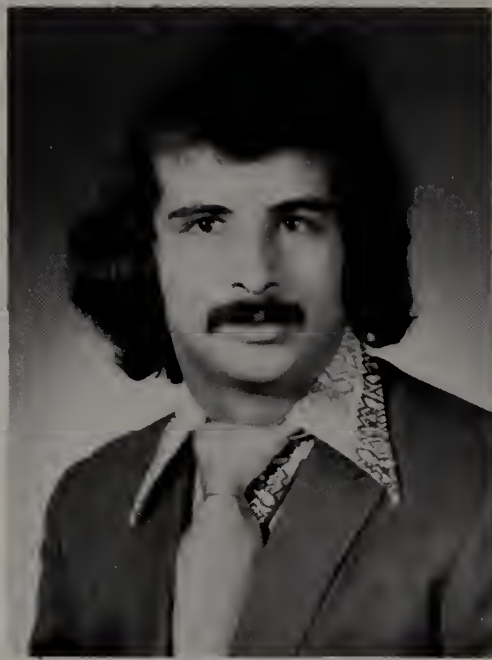
center pix: David's 18th century house and friend Beth— dinner with paper plates and crystal goblets.



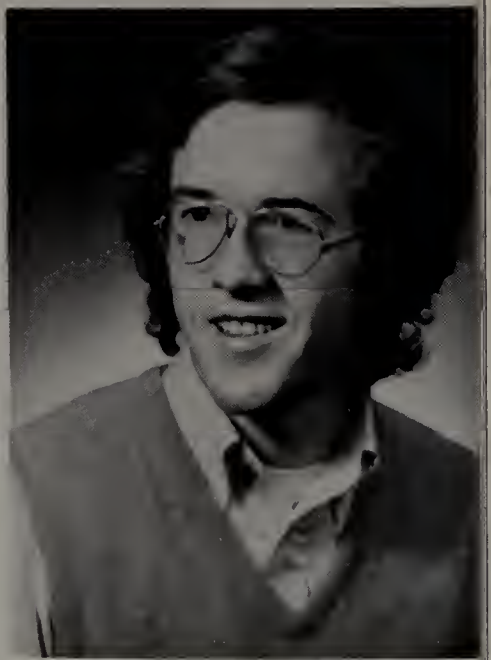
Sharon L. Stone



Michael J. Syslo



Francis L. Tanzella



Rodman E. Taylor Jr.



Anne L. Wroblewski



Clayton Wood

determined by whether or not we become part of a State University system. That makes the future very hard to predict because if we did become part of a state system, then the school may be called upon to specialize more than it has up to now. But those decisions aren't going to be made locally and it's really hard to tell right now what the status is of the state university system is because the fiscal crisis in the State has taken everybody's attention for at least the past 6 months...So it's hard to say where we're going to go, though I think we'll definitely get larger. □

TERRI CABRAL

I think that SMU has great possibilities I've worked a lot on campus and have been in a lot here on campus -- Theater Company, the TORCH...just different areas of the campus. I've met a lot of people, know a lot of people, and I have seen the campus grow just living in the area. I came out here when SMU was smaller, in the 60's when it was one building. Each year as I've come out here it's grown and grown. I'm glad to see the new fine arts building is being built now and finally and hopefully there will be more emphasis on the Arts in this area because I feel that there is a great need in this area for performing arts. What I plan to do later on is, after I have enough experience in theater and have established myself, a music degree and all, I would like to come back to this area and teach children. I have been doing that now and I would like to see the kids in this area get into arts, into music, theater, to get into dance, visual arts and performing arts and I hope that SMU will expand its horizons in this area. I plan to come back for the music degree when and if it comes in '76. I'd like to see the arts grow here at SMU mainly 'cause that's what I'm really into. □



Heather S. Wilson



Linda L. Williams



Suzanne R. Westfall



Elizabeth A. Washburn





Sheila Tetreault



Leonard D. Thibault



Eveline E. Treffs



Deborah L. Tripp

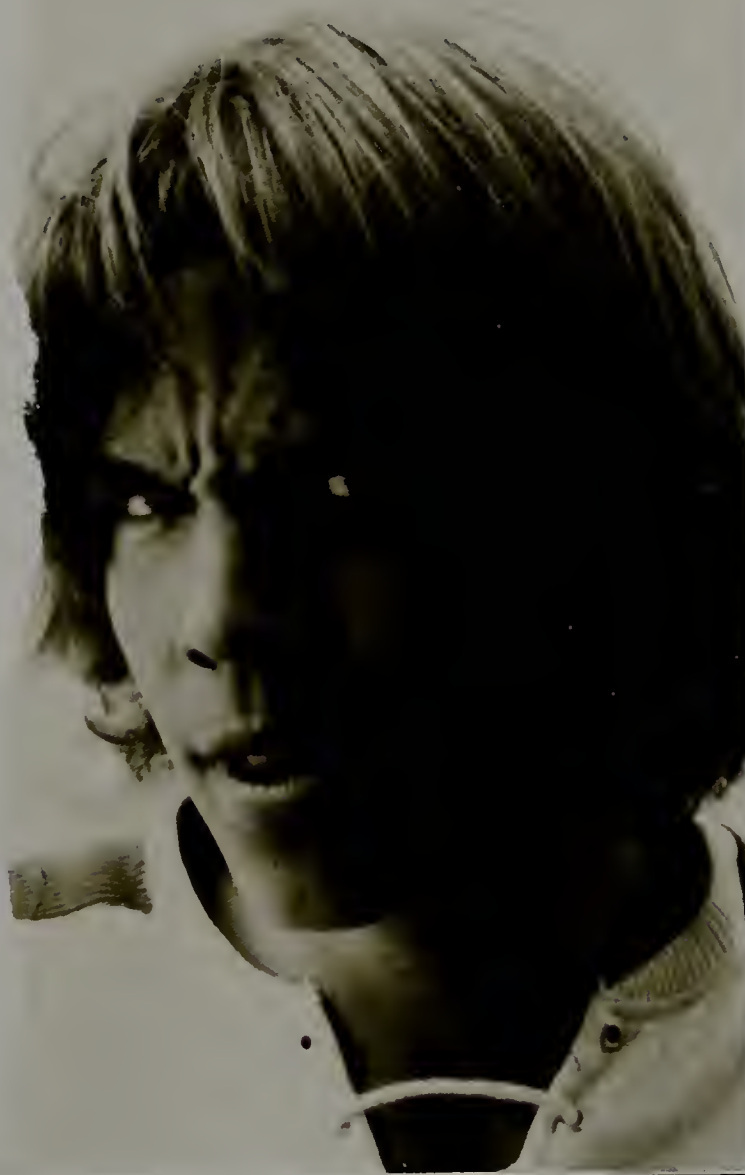
ANTHONY MAY: President elect of the Black Student Union

The Black Student Union I feel has made marked strides in the goals that they have tried to achieve. They did this without great support of the majority of people which was one reason why there was a lot of apathy and so-called not caring of what the BSU did; because it didn't involve the majority of people.

Upon running for elected office, I went out with the idea in mind and the goals to help everyone strive for academic motivation, social awareness, and cultural awareness. With these goals in mind, we feel that they can be attained because everyone is aware of them and they can add something of significance. I as President plan to implement and sponsor a number of activities which will not deal just with black students on campus. We feel that it is something that we must do to help educate the white students on campus who have been brainwashed for such a long time by the history books and are not aware of the culture of Black people. There are a lot of myths that are being perpetrated throughout this University about Black people, and what we are all about. We have made efforts to dispel these myths. We feel now that we have a lot to offer this University culturally and that it is the educational process that everyone will benefit from. I plan to make sure that we attain our goal of academic excellence, social awareness, and cultural awareness within our selves and to extend what we have to offer to the rest of the SMU Community and the surrounding community. □

BILL BYLAND

My feet are sore.



Gail M. Tsimprea



Paulette M. Valliere



Jeanne M. Walsh



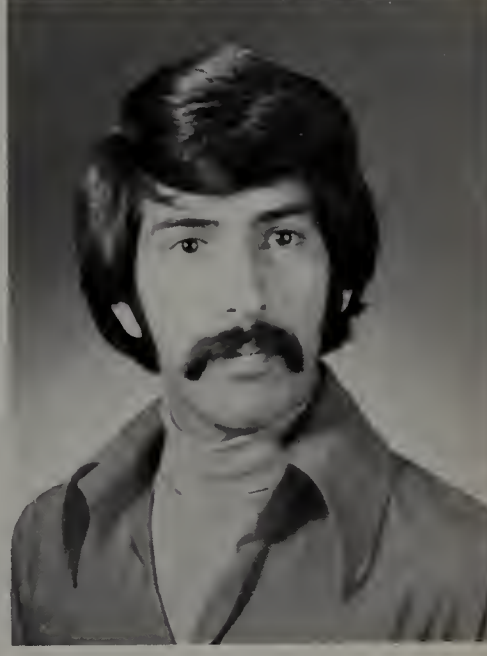
Dennis M. Walsh



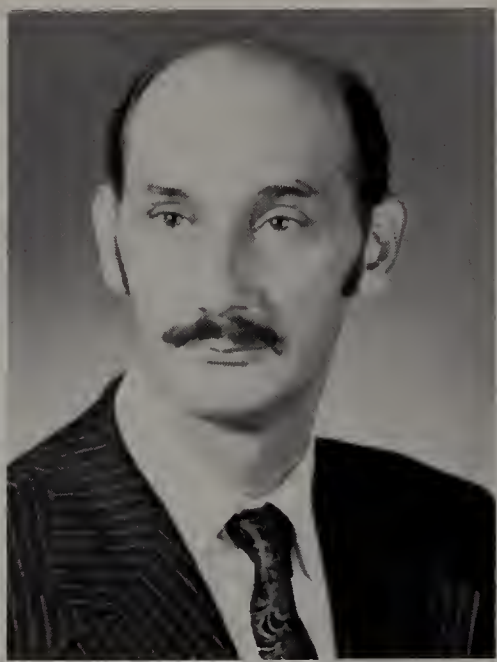
Ann M. Walls



John D. Vieira



center pix: our lumbering friend, Mr. Byland.



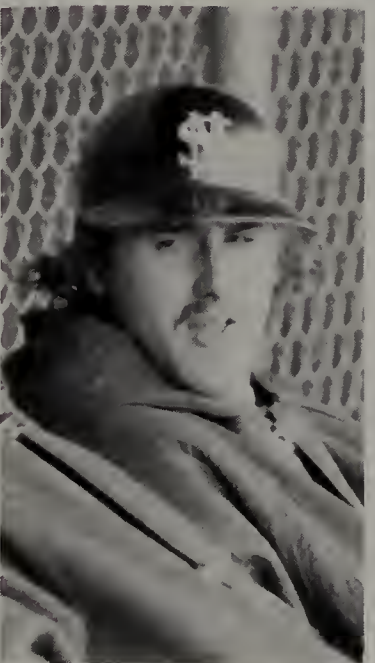
Anthony C. Alfiero



Joanne M. Alfonse



Michael S. Anctil



Ann S. Cambra

RICHARD J. WARD, Dean College of Business and Industry

Students at SMU have the unique opportunity to become catalysts and innovative leaders in the surrounding community. With a college degree, each person has developed a broadened capacity to think wisely, to seek wider horizons, to educate others into productive courses of action and beneficial change. You take with you the ability to perceive, to choose among complex alternatives and to decide to act in an intelligent and ordered manner. Above all—and this distinguishes you from the less fortunate who have been unable to add to their educational experience—you should have developed an insatiable curiosity about the world around you, about your fellow man, and about the particular environments, both social and on the job, in which you will live and function.

You are among the less than 50% of young people your age in the United States with a college degree. Moreover, you are among the less than 10% of young people your age in the world who have a college degree. Your degree, therefore, carries with it not only the honors and the broader capacity to produce constructive change and to enjoy life in its many ramifications; it also has created, I believe, a serious obligation for you to use your broader capacity and ability to organize and formulate problems and means to solve them.

Finally, though you may think this an exaggeration, your education brings with it a duty to educate others with whom you come in contact who have not had the benefits of this experience, and the ability to demonstrate both sounder judgement and moral courage to lead others into more rational as well as productive pursuits.



Roger L. Bruneau

Jo Anne E. Bourgeois





Kenneth F. Balthazar



Donna Baptiste



Leonard Baptiste



William H. Beaudry

The Business World, in particular, needs such people and your capacity to lead will have a very high correlation with your willingness to lead.

When good things happen to you either in south-eastern Massachusetts or anywhere in the world, we hope you will come back and share with the university community your varied experiences. □

GEORGE YUEN & PAUL LOWE

Chris: How long have you been in the States?

George: Well, I've been here for five years. I'm from Hong Kong originally but I've already been to a junior college and I got a B.S. in '72 from SMU, but I'm going for my masters. Paul and I will be outta here in June.

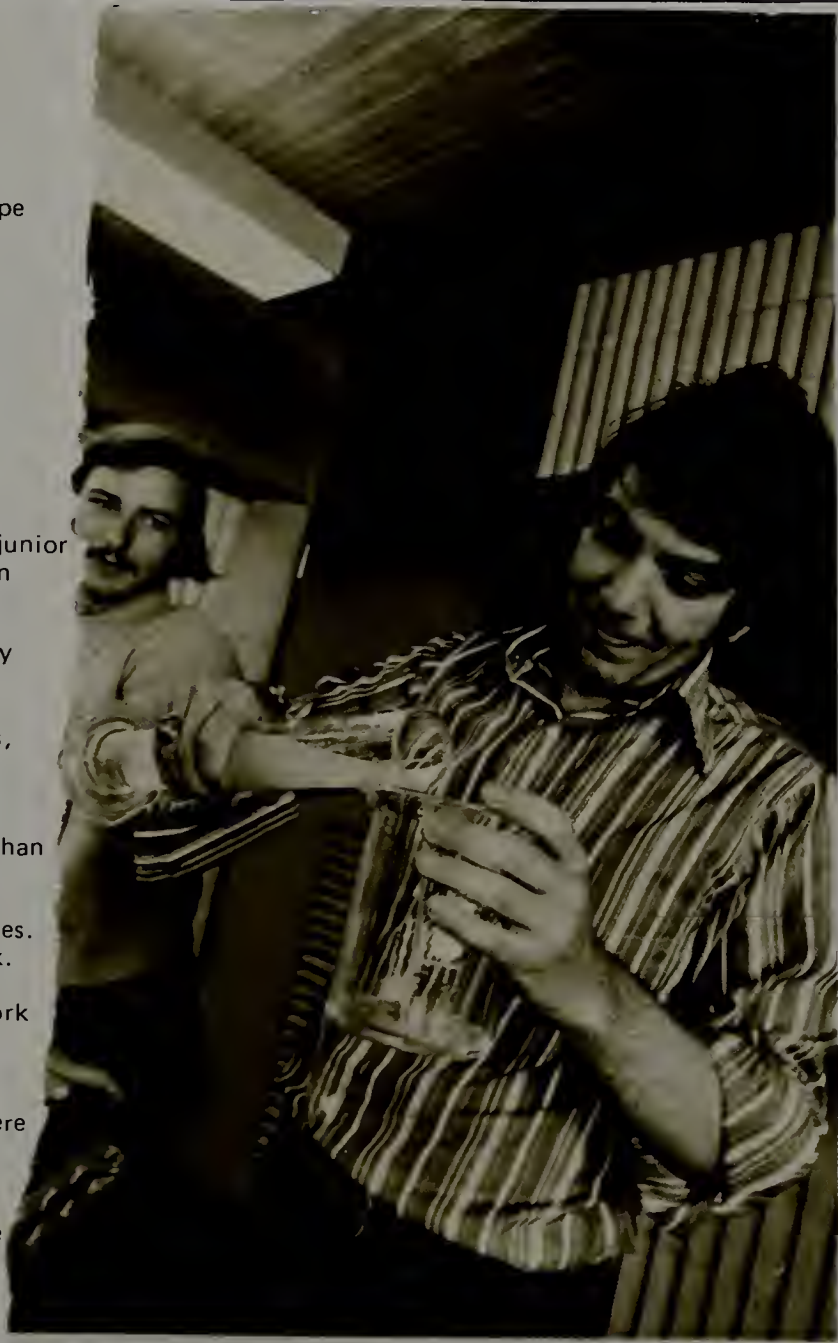
Chris: Do you feel you've grown a lot in this University in your personal lifestyle and outlook?

George: Sure. It's been changed a lot. More or less. I'm getting Americanized: the food, the customs, people I meet, friends. You have a different culture, different customs. I think I've changed a lot.

Chris: Were your friendships in China much different than they are here?

George: The friends I used to have liked a lot of night activities. Here people do more weekend activities. On weekdays they usually have to study or work. My old friends depended on their families when they were in school. Over here many have to work to support themselves. I do...and maybe I have a night off but my friend doesn't. I have professors that are friends too. I used to live in New York City so sometimes we go there and I take them around Chinatown, or do some shopping. In the wintertime we might go hiking or skiing in the mountains.

Paul is part Chinese and we have more or less the same customs. He's got all the good points of the Chinese and the Portuguese. He's my good friend!



Richard W. Bednarz



Howard M. Bernstein



Francis H. Bory



Paul J. Bollea



Christine A. Bobrowiecki

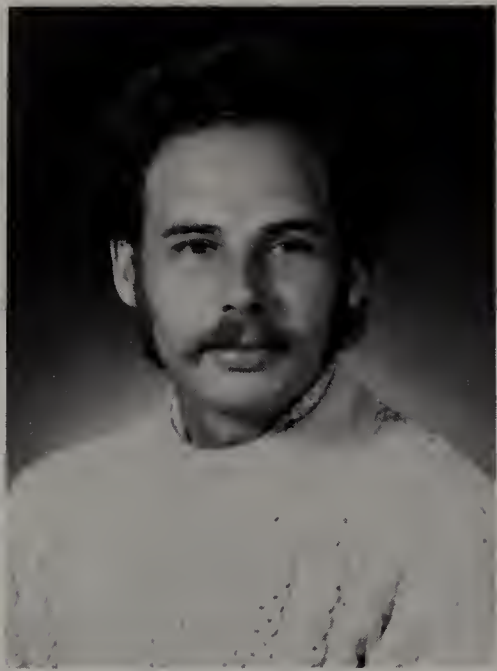


Timothy R. Blake





Peter L. Cantone Jr.



Steven G. Carriere



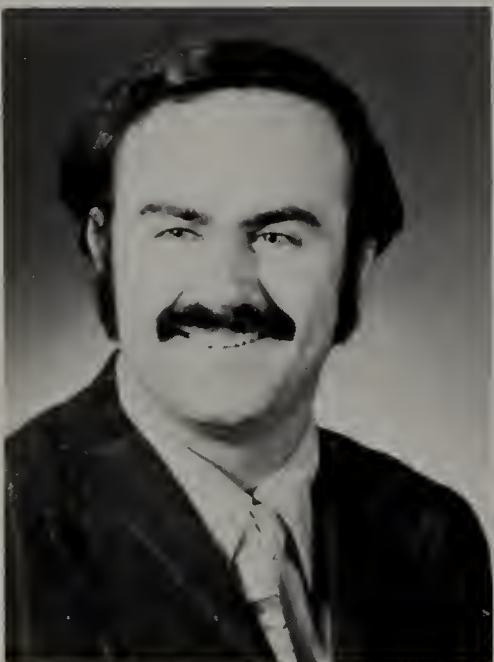
Colleen M. Caswell



Flavio F. Cosme

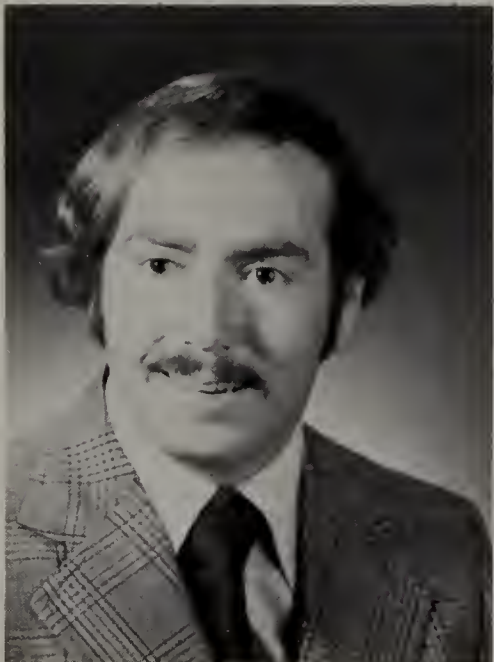


Richard W. Hopp



Ronald Hathaway

Paul D. Harrison



Alice P. Haggerty



Robert J. Guarnieri



Michael M. Goldsmith

Chris: You're really native to the community then! Do you hold on to the old cultural background and incorporate it into your daily lifestyle?

Paul: Yes, the Chinese background particularly. Most of our meals are Chinese..we don't sit down with forks and eat pizzas. We have chopsticks and eat rice, sausage, stuff like that.

Chris: Do you see a difference in the way you would pursue studies and the way Americans do?

George: Oh yes. Sure. The Chinese way of studying is having to memorize everything. They don't get involved in other books until the first one is memorized. You have to memorize everything in class and work real hard. But in America you just get what the Professors taught you, read some and when it comes to finals or exams you study maybe the night before. I think we really have different educational systems. I wouldn't say the American way is the best. Although they do have a tendency to father a wide range of knowledge. Like what we have here is Textiles, but besides Textiles we have classes in humanities, social sciences, maybe psychology. I think it's good because you have a broad, general knowledge more than just what you might specialize in.

Chris: SMU is noted for it's Textile dept., do you feel this dept. is a good one?

Paul: There's always room for improvement. It's getting better. Programs are being changed around. We have a new dept. head.

Chris: How do you feel about the campus as a whole? Do you feel isolated over here?

George: I think we have a general problem on this campus with a lack of communications, not only between Group one and Group two, but right in this building alone. But in general I don't think we are getting a good integration of students. Everybody tends to stay within their dept. People don't want to get involved either. I'm involved with the Graduate Students Association and, always, it's only a few faces that want to do the work. So many students come here and don't do anything but wait to get out. This is bad.

Chris: Do you think this happens at other schools as well?

George: No. I came from a junior college and we had so many things going on: basketball, softball,





Alan G. Coutinho



P. Donnelly



Paul Dragon



Margaret M. Dubois

inter-dept. ping pong, chess, drama competitions, debates. We are still in college here. A lot of things can be done but there is very little here at SMU. I think an active faculty could help. But even they are a problem -- sometimes they don't even talk to each other. We don't have any good leaders to give us examples, so that the students might get together with the faculty.

Paul: Another thing at SMU is that there is very little happening at night. We do have movies, but the library closes up, labs close as soon as the professors leave. If you want to do extra work you can't get in.

Chris: Do you both live off campus?

Paul: Yes. In the heart of the "city" (laughter). We both have a bird's eye view of the dump yard. The streets are all torn up. Hey, I'm glad to get out and come over here! (laughter) □

DEAN MACEDO

Jim: Hi Dean Macedo. What's on your mind?

Macedo: Well I'll tell you...I'd like to take Buzzy out for a drink.

Jim: Oh that's nice. How about a picture of you and Buzzy together?

Macedo: Oh sure.

Buzzy: Alright! Love it! Oh! Blackmail!! We're gunna send five pictures out to your wife tonight

Jim: Fine...

Macedo: O.K. Jim...ah...what's gunna happen to these photos? photos?

Jim: Oh, Yearbook...

Macedo:Jesus □



James M. Dufresne



Denis M. Dussault



Peter C. George



Richard M. Forman



Douglas R. Ford



Kenneth W. Eaton



center pix: George manning the cash register in the bookstore.



Robert S. Hudson



Lily M. Jackson



Richard A. Jaillet



David W. Johnson



Carleton E. Norwood



Michael A. Nassr

JOHN GREAVES - Ass. Prof. Electrical Engineering

John: The way I see things - science is here, and technology is apart but overlaps science, and art is over here with some overlapping science and some overlapping technology. The overlap would be, like in the crafts technology, knowing the media you're working with like how to get a good glaze in ceramics. But using electronics as an art medium is something that's interesting to me. For instance the "game of life" that we have programmed on the computer...I think it'd be neat to hang it up on the wall - large, with a whole bunch of little red lights. You could enter a pattern into it in the morning and let it play all day. I think that'd be fun to do and I plan on getting into that stuff sometime after things slow down around here. Right now with the technology that's happening, you have to keep going full force to keep up especially with the computer business. Every week there's a magazine coming out with an article on something brand new. So, it's breakneck speed right now. I figure when I get older, mellow out some, not trying to keep up with all that stuff, I'll sit back and make some of the things I've been thinking about. It'd be fun.

But...There are a lot of people down on computers and technology as that force that dehumanizes the population. They feel that technology has taken us away from the simple farm of New England, taken the navies away from their fishing, their simple agricultural lives. Those are the kinds of things I'd like to get back to too. But I think the simple life can be blended with computers and modern technology. There's no contradiction there, which almost sounds like a contradiction. It's just another media. Just like the guy who invented the printing press. That had a big impact on all people, making reading material available on a mass scale. The whole media changed.



Stephen H. Mulrean



Antonio T. Moniz



Philip W. Mello



Thomas W. Meehan





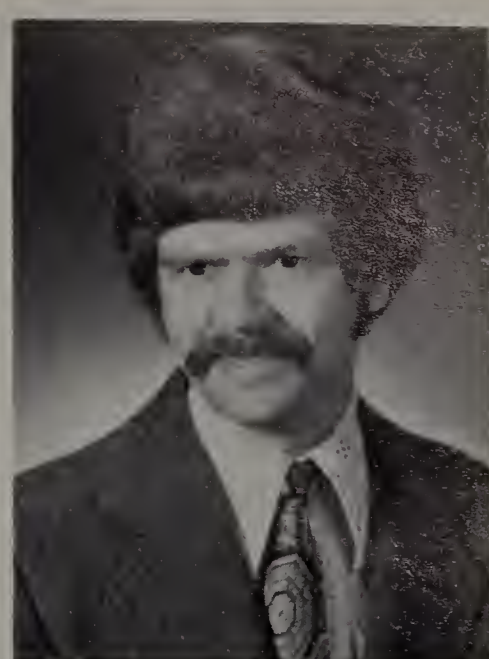
Ronald W. Johnson



Gregory B. Jones



David G. King



Douglas R. Kinner

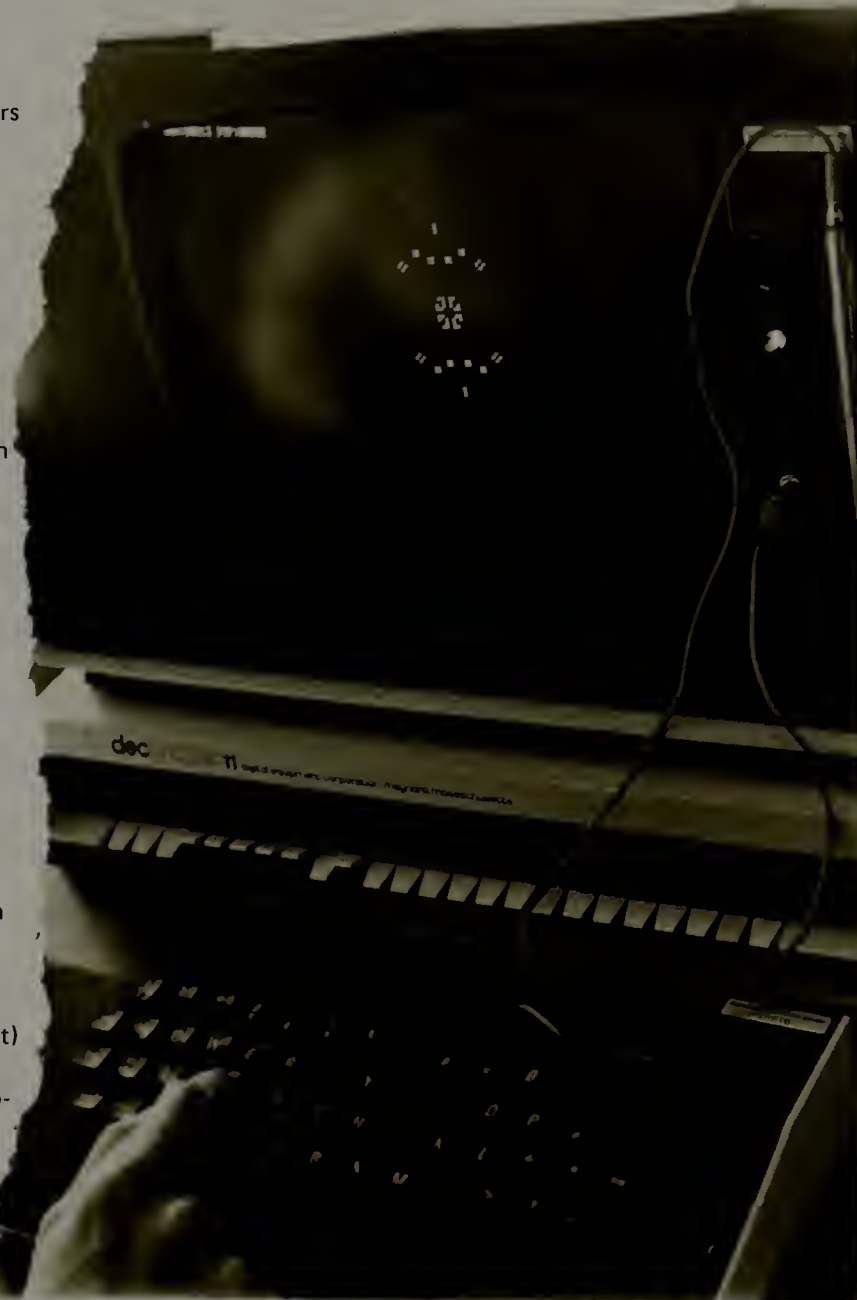
Now I think the computer will have a similar impact on printed matter, and information transfer, cause that's what computers basically do...

Chris: Do you think people are intimidated by computers and the way they work?

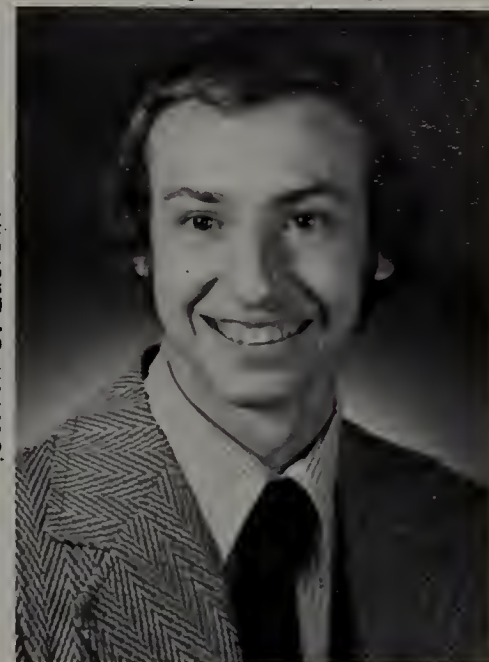
John: Well, that might be. I think it's true to a certain extent but really it's only because they don't know what they are. It's a bit like if you went to a primitive society and showed them this tape recorder, or a camera, they might be intimidated by it because they aren't familiar with it, and don't understand how it works. But I don't think anyone around here is intimidated by a hand held calculator and as the electrical computer technology branches and people become more familiar with what it is and what it can do, the intimidation will go away. The hand held calculator is just a special purpose computer and people don't view it with any antagonism, they see it as a friend especially when they're poking numbers into it, doing their checkbooks and such. Computers are the same, it's just a more powerful calculator. The one fundamental difference is that the hand calculator you have to tell what to do next by what buttons you push in. But the computer has a memory in which you've already fed a sequence of instructions out, and that includes the capability of going back and executing those instructions over and over again.

Chris: Do you think the computer department has been successful on campus?

John: Oh yeah, it's been really necessary in terms of an engineering education. But I'm really glad that people like George Mellor (from the Art department) have come around, so that we could get involved with some of the other kids, show them what computers can do, and what they're all about. We've had a couple of nibbles from the kids in the design department that would like to do projects on the computer and find out just what it can do. It's a strange media though and I think it's gonna take



Steven C. Lacroix



Peter P. Lore



center pix: the Game of Life

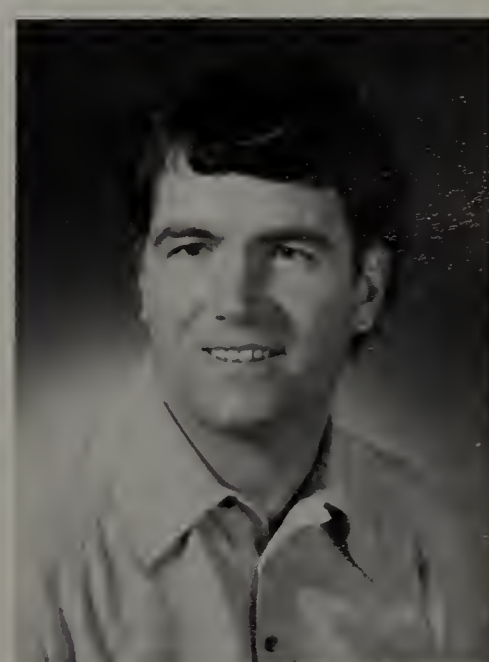
P. McMahon



John S. McKenzie



Paul Lowe

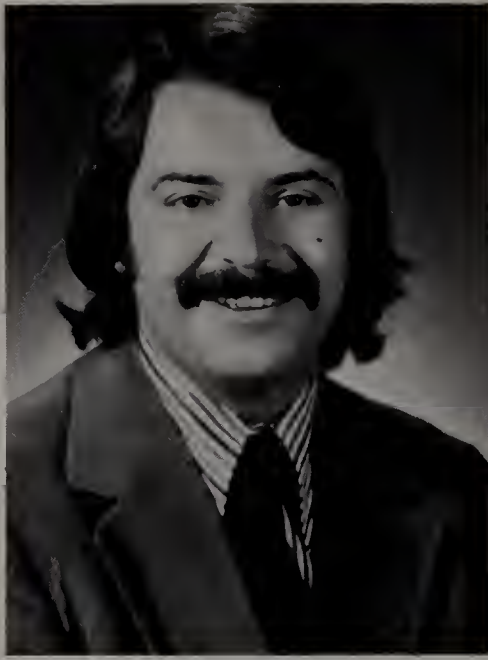




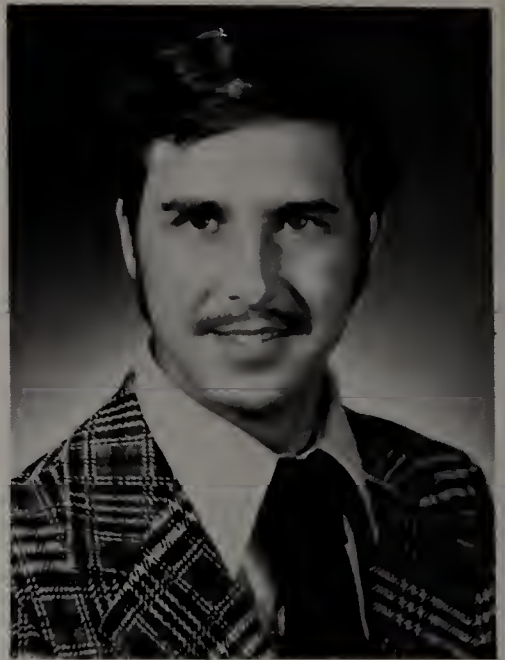
Maurice R. Paquin



Normand Pariseau



Robert Petitjean



Richard J. Pierce



Karen E. Sullivan



Medhat M. Spahi

a while for it to evolve. Every body's accustomed to things happening overnight, especially in the latter half of the century...people on the moon and stuff...but some things don't happen overnight... the way people use things, and do things. The history of art shows that these things are more[of a slow evolution, I'm not in a hurry.

Chris: Do you see a way that the computers here could be utilized more fully across the campus?

John: It seems to me in as much as the students who are involved in education in this latter 1/4th of the 20th century are going to go out and find all sorts of machines to deal with, and one of them definitely will be the computer, they should have some knowledge of the technology that we are immersed in. I think it is a crime that people can graduate from college and not know anything about the computer at all. There's a lot of evidence that says the computer affects their lives now and will a lot in the future.

Chris: So you would suggest a general computer course be offered to the students at large?

John: Yea, and if I had the time I'd like to run such a course. That in my mind would be a part of a liberal education. Computer programming is offered, but it's purpose is to instruct people how to run the machine. This other course would familiarize people with the machine and where it fits into our society and 20th century technology.

If people knew more about computer systems I think they could see that computers can do so many mundane things quickly and accurately, such as billing, tallying, counting, sorting and such, and it not only represents an economic savings but it really frees up human resources to do more human things. All that together, I think can eventually get us back to a simpler, more wholesome life. □



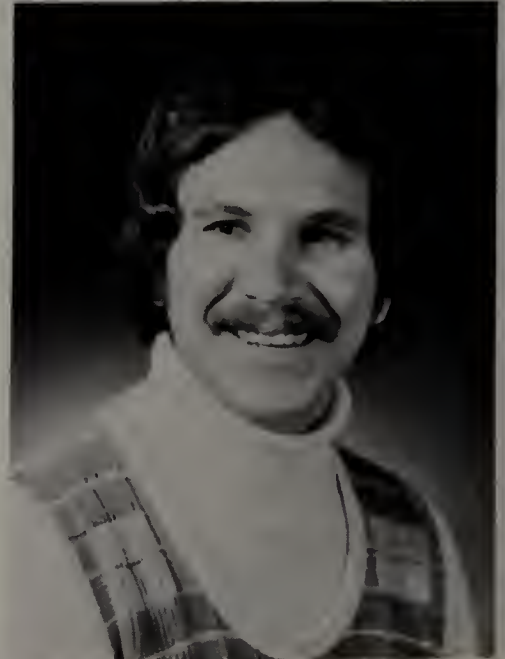
Paul Souza



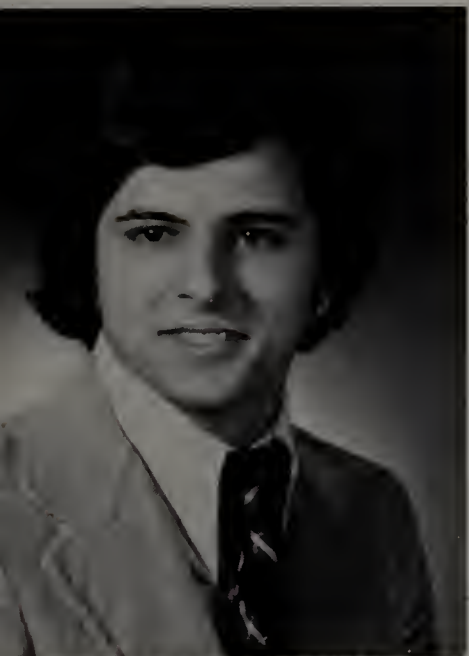
Vernon E. Sorensen



Thomas T. Solimine



Michael Slapik



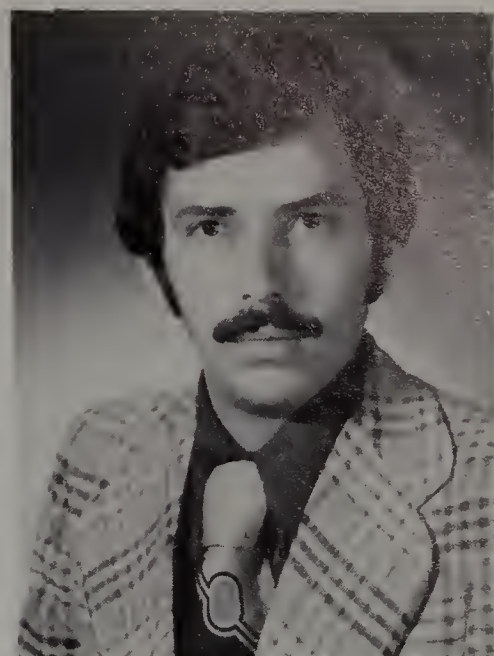
Manuel Perry



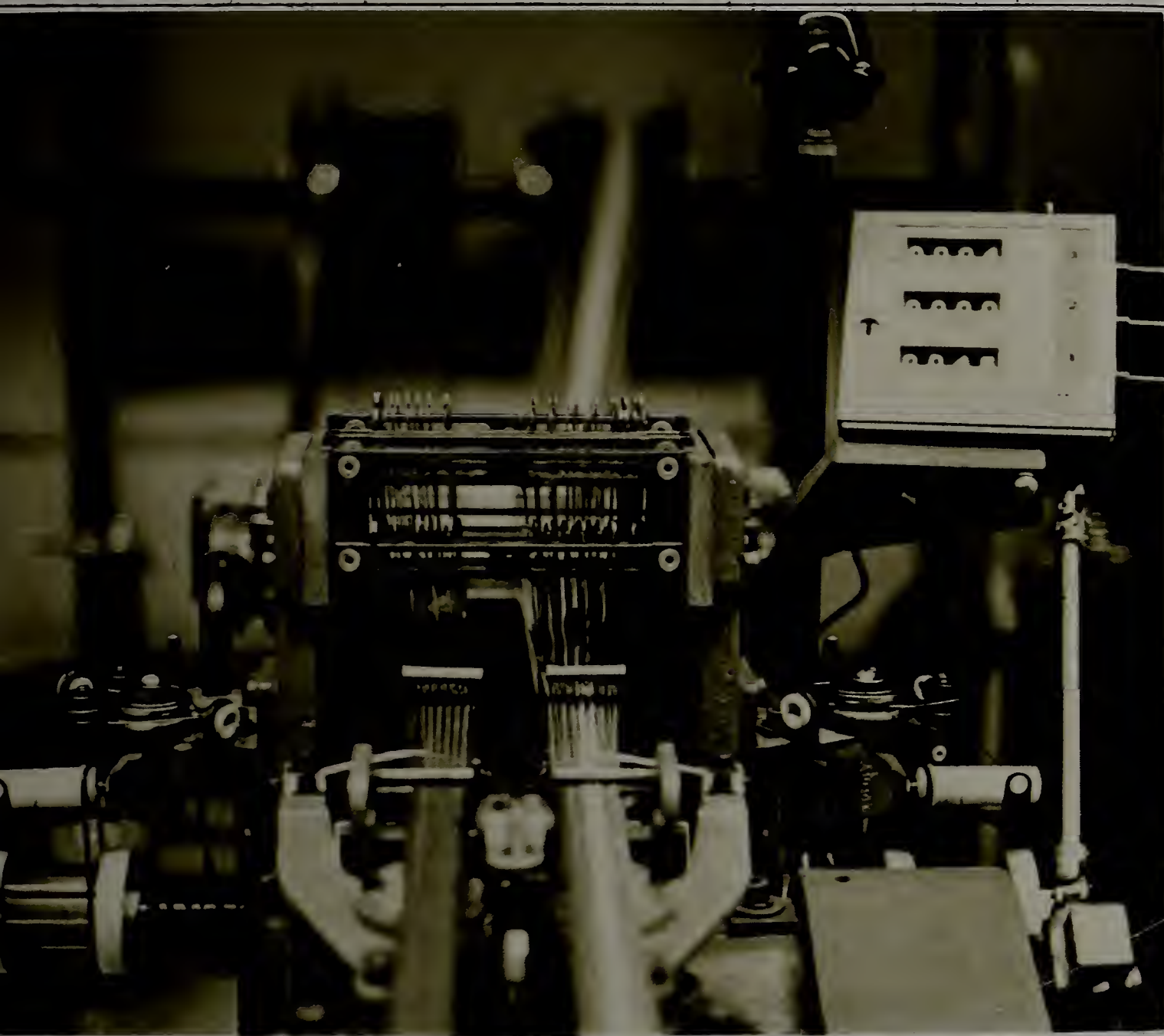
Michael G. Ponte



Jack Rabipour



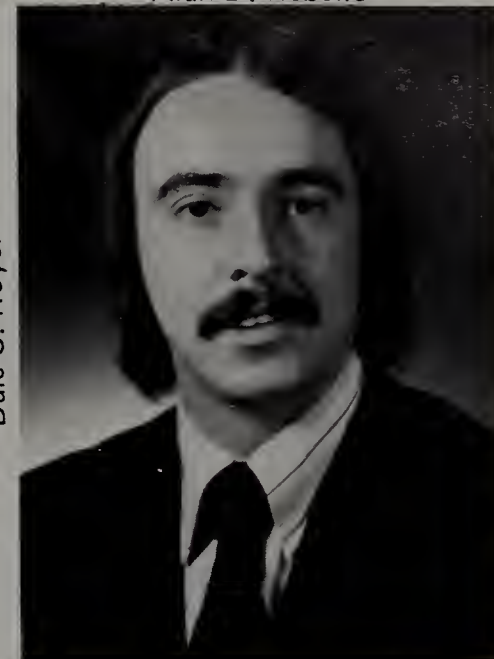
Alan D. Rebello



Garry R. Siwik

Rajen P. Shah

Fred J. Scott

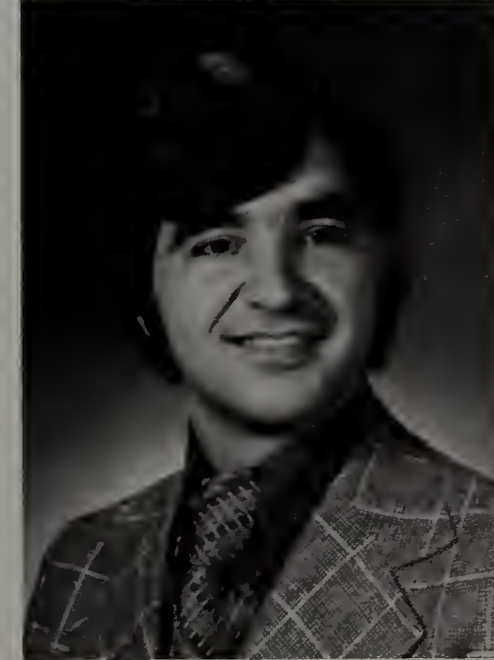
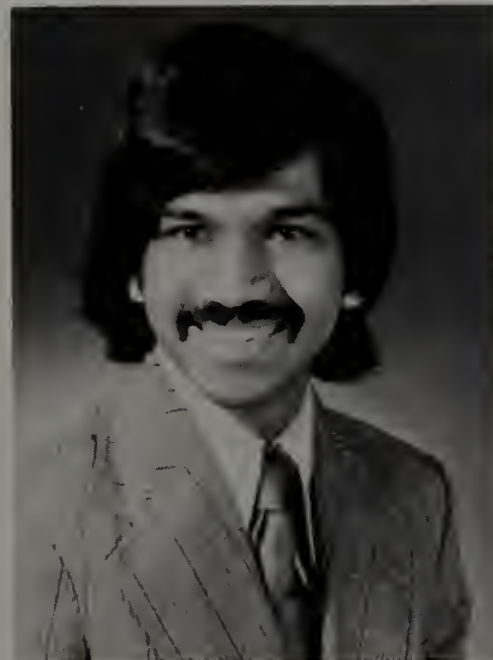


Dale C. Royer



Richard A. St. Amour

Daniel Santos



center pix: those amazing textile machines

COLLEGE OF ENGINEERING



Robert J. Abrams



Steven Abramson



Paul L. Arena



center pix: Dean Anderson



Donald E. Hooker

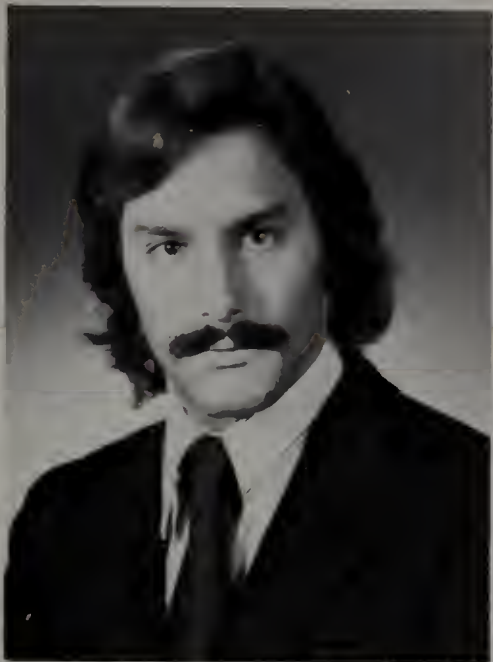
Francis O. Grenon

John H. Evans





Russel Birtwistle



Paul J. Botelho



Brina Burgoyne



Michael J. Cahill

GORDON F. ANDERSON, Dean College of Engineering

It is extremely easy to write to the Engineering Class of 1975. Barring a complete economic disaster prior to your graduating, you will have had a most enjoyable experience choosing from among a number of attractive job offers. Hopefully, you will choose the job that affords the most opportunity for you to grow as an engineer and also the offer that will allow you to do the type of work that is most enjoyable to you.

Regardless of where you go from here, you are embarking on a dynamic career that should be a lifetime of study and enjoyment. You now have the basic education that should equip you to keep fully informed on new developments as they emerge. To depend on your present knowledge for the span of your career will almost certainly predetermine that your productive and enjoyable contributions will be limited to what you accomplish in the next five to ten years. For a full productive life you must be prepared to deal with concepts and problems that are unknown today.

The faculty and I wish you every success. We also hope that you will feel a responsibility to assist the faculty and the students that follow you at SMU in maintaining excellence in the engineering education at SMU. Your ideas and suggestions for improvement in our programs shall also be welcomed. A continuing relationship between you and your engineering colleagues at SMU will be most helpful to us. □



Lawrence J. Cameron



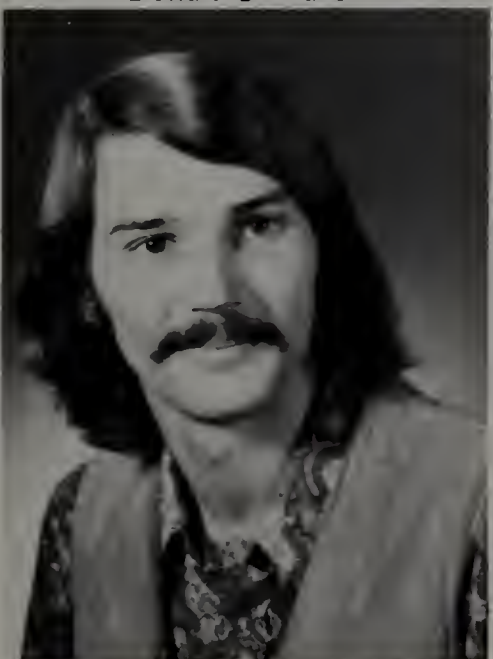
James F. Caron



Liberio J. DaSilva



Donald Czekanski



Gary J. Choquette



Joseph J. Centorino





James E. King



Edward S. Korzeniowski



Paul F. Langille



Richard J. Laronde



Daniel F. Wilkins

PAUL LANGILLE

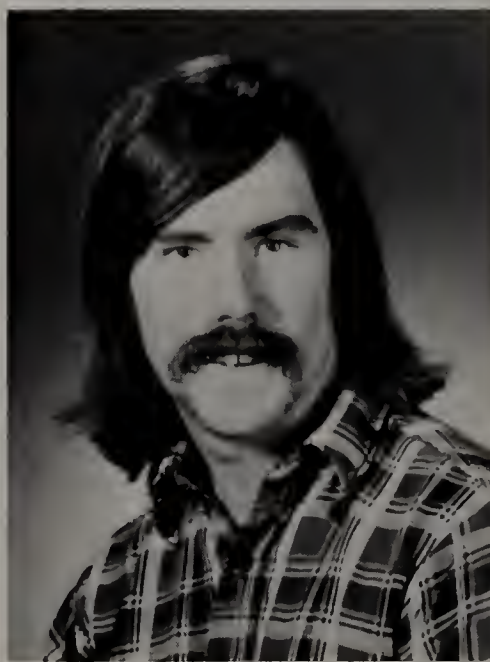
I think for lack of anything profound to say, let me explain something that I sort of developed. I guess it's one of the prime things that I developed here at SMU over the years, and it's what I call my sure cure way of handling anything that bothers you. I call it "the glass jar." A lot of times different things may bother you and because they are, you're emotionally worried about it, so you can't look at it objectively. It would be good if you could just take what's bothering you, out of you. If you were able to get out of yourself you could do it, but getting out of yourself is kind of hard. So what you do is take it and put it in a container, but not something that isn't transparent like a lead box, because then you'll never be aware of it and there's a chance that that thing might come up again and rebother you. So, what you do is put it in a glass jar so you can see it, and every once in a while take a look at it. You'll know it's there, but it won't bother you... you can just see it and push the jar away. Eventually, you'll be able to open the jar and face the problem and then it won't seem so bad. □



Rachelle L. St. Laurent

David A. Sluter

Israel Segal





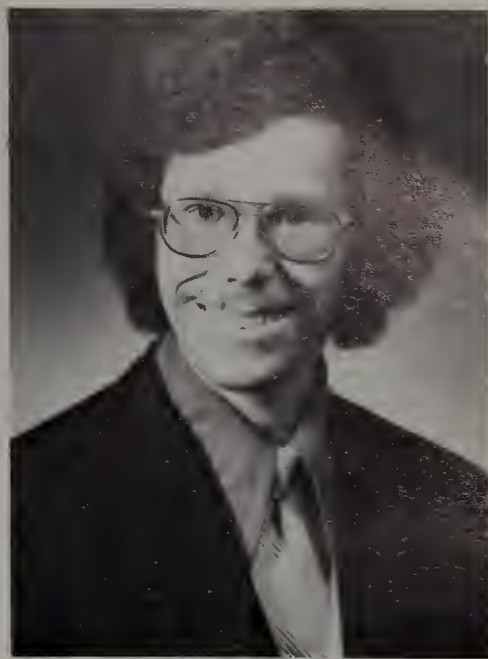
Paul J. Lefebvre



Robert P. Lemieux



Robert G. Martin



Richard R. Masse

PAUL CHEVRIER

I'll be working toward an MBA next year. I have been studying Engineering here at SMU for the last 4 years and I've thoroughly enjoyed the education, both in and outside of the classroom, that I've received here. I'm sure it is without a doubt one of the finest educations that I could have received. SMU has changed a lot these last 4 years and so have I. Something which I believe has molded my life is a type of concept...a concept of changing. There's a force in nature that's very difficult to define. It's a force that exists within and acts on every person and everything. It's an ever moving thing without seeming purpose or identity. At times it's itself and at times it seems divorced from itself. It seems to act on people, or one's identity without purpose, but yet as the wind's finished product is a marvel, a thing of beauty, so this force if allowed to act unhampered on one's self will create no less a marvel. If a person is natural and in union with both oneself and the force that acts in directing their lives and their identities, then they're safe, regardless of what may happen to them, regardless of their environment, wherever they are, what fortunes or misfortunes they may have. So if you can ride force like a leaf or a snowflake rides the wind then you'll do it, you'll do it. □



John Managhan Jr.



Gerard A. Montmarquette



John J. Ryan Jr.



Ronald J. Rego



Matthew R. Peresluha



David Morgan



center pix: Paul Chevrier caught unaware



Joseph F. Adamski Jr.



Richard H. Aubut



Beverly A. Baldaia



center pix: Sister Madeleine at Graduation

SISTER MADELEINE CLEMENCE VAILLOT
Dean, College of Nursing

The term "nurse" encompasses a wide range of roles, from the nurse whose task it is to give routine care under direct supervision, to the nurse who has for function to improve patients through, experimentation, writing and teaching.

The SMU College of Nursing prepares young men and women to identify and solve nursing problems; to plan, administer and evaluate nursing care. It helps them become sensitive to health needs of the people of this area, identify the resources available to allay those needs, and to bridge the gap which often exists between the sophistication of care that those who need it in fact receive.

The SMU student nurses bring the resources of the University deep into the community: in hospitals and public health agencies; in model cities centers and in high rise apartments for the elderly; in student nurses' meetings and in comprehensive health planning councils. In turn, they bring back to the University what the community gave them: good will for SMU and also compassion for the sick, the poor and the needy, involvement in the solution of social ills with which they came to grip and a deep conviction that learning and its application to life experience support one another and grow together. □



Nina G. Luiz



Cynthia B. Lebeau



Frances Kut





Myra R. Besen



Janet D. Bruno



Linda A. Cass



Dianne M. Cella

COLLEEN MURPHY

Chris: Now that you're leaving Smu, where are you heading?

Colleen: My immediate goal is to start working as a nurse.

I've been training for four years now and

I'm anxious to get really into the roll of nursing.

Chris: How did you get into the nursing field?

Colleen: Well, I guess it was mostly from friends of mine who were nurses and who told me a little bit about it and what nurses do. I had never really thought about it before because it didn't really seem appealing to be working with sick people and seeing all kinds of gruesome things. But I found that to be a good nurse is just to be a really feeling person and to be able to communicate with people is really important. There's a lot of beautiful moments in nursing, not just things that are gross, although you do see those things too. But my friends mostly got me into nursing, and I was in the hospital a couple of times, you know, appendix, and such, you know, everybody comes into contact with people — and not all nurses get into their job that way, being feeling people. But that's the way it should be, I think. I've always worked with people. I've worked as a cashier in a supermkarket, as a secretary and a waitress and I found that I felt comfortable working with people and I like doing that.

Chris: How do you approach your friendships? In a similar exchange of feelings?

Colleen: Yeah, I like to be open with people. That's just the way I am. I respect other people for what they are and I respect their values even if they're not the same as mine.

Chris: What do you see in your future?

Colleen: Well to begin with I'll be working in a general acute care hospital. After I gain



Jeffrey Cohen



Katherine E. Curran



center pix: Colleen Murphy

Edna G. Jackman



Edwin H. Gullison



Patricia L. Griswold



Jo Ann Donovan





Carole J. Matczak



Patricia A. McQuillan



Judith A. Miller



Myla A. Morrison



Harriet E. Wolfe



Elaine G. Williams



Kathleen M. White



Christine P. Vieira



Colleen R. Sullivan

some experience I'd like maybe to go on to health planning or health co-ordination and perhaps get my master's degree. Maybe I'll get into community health 'cause I feel there's a little more room for expansion in the community than the hospital setting because it's such a strict bureaucracy. We're supposed to be able to change that but it's hard unless you get into the administrative aspects of the hospital. They're really out to make money and we're out for the best patient care. Sometimes there's a conflict there.

Chris: Do you feel your choice of nursing on a community level is a materialization of your philosophical views on life?

Colleen: Yes, I do, because I believe in treating a person as a whole being. I believe that they're physical, psychological, emotional and social beings and in the community you can really get a chance to deal with someone in that way because you meet their families, you know who their peer groups is, and you get to know the community they're in, and the influences the community has on the person. I believe that's a good way to start helping people out.

Chris: Do you think your education here has helped you in this direction?

Colleen: Oh yes, that's one of the reasons why I came here. When I was looking for a nursing school to go to, I looked into the philosophy here, I lived it and so I came here.

Chris: Have you sensed a great deal of development since you first came here?

Colleen: Oh, yes, I've matured, become more responsible. I feel like I've grown and developed as a person. I think I'm better able to communicate with people. □





Colleen Murphy



Robert L. Nickerson Sr



Sharon V. Nowacki



Susan M. Parent

CHARLIE ROSE

I want to talk about survival. I don't just mean staying alive, I mean quality of life also...life style. I like the idea of helping people. To me it accomplishes something. If you try to help someone, it may improve life for them, they might try to help other people, and it may improve things a little all the way around. If you try to live your life in a positive manner it sort of creates ripples, and ripples keep moving outward. Those ripples will eventually touch someone. It makes it's mark. You can't get angry at the world and try to hurt it; it's like trying to cut water with a knife. You can't do it. But you can make an influence; you can disturb it, you can make things better. You have to think positively about life or else you're hurting yourself. I feel that if I can help people, which is one of the reasons why I'm in nursing, then I'm accomplishing something, both for the other person and for myself. It's a good feeling to be able to help someone, yes, but it's also logical. When you help people it does improve life overall. I can't understand a constantly negative attitude toward life. It's unproductive, it's destructive, it helps no one. I don't mind annoying people... annoying them to make them think, or even to get a reaction. Sometimes that's the only way you can get a person to act. But if you only get anger as a reaction, then you haven't accomplished your purpose. A lot of people's primary purpose in life is to have other people like them. That's fine...I don't care whether people like me or not. It's true! I like me, I like the way I am. I figure if other people don't like me that they have some reason that I couldn't help or something's wrong with them. If there's something wrong with me that I can change — fine. I don't mind changing if I'm in the wrong. Do you? □

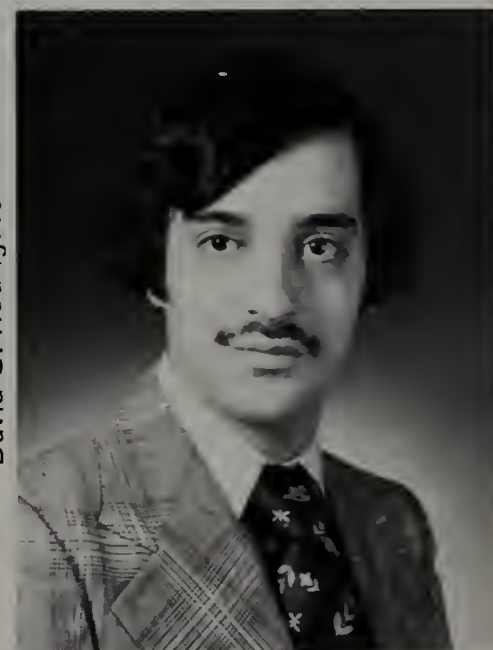


Cynthia A. Potter



center pix: Charlie Rose

David G. Rodrigues



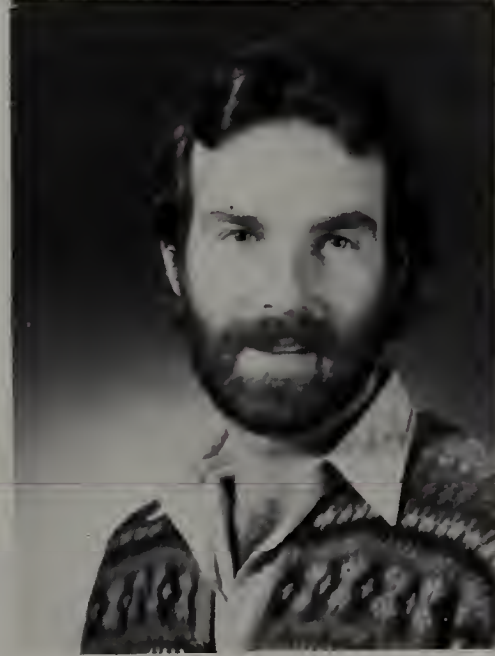
Mary C. Soule



Veronica A. Sheehy



Robert S. Ryndes



Wayne A. Rose



COLLEGE OF FINE & APPLIED ARTS



Judith C. Alemian



James F. Beneduci



Donna L. Benson



center pix: Dean Orze, his last year here at SMU



JOSEPH J. ORZE Dean, Fine and Applied Arts

Every college within a university likes to believe that it exists because it has something special to contribute to the university through the special programs it makes available to its students. This is particularly true of a college comprised of the arts. Within the college the creative processes are stressed, the creative and expressive potentials of a student are probed, kindled, and, hopefully, expanded to help the student to become a more sensitive, broadly articulate and creative individual.

The College of Fine and Applied Arts at SMU is a professional school of the arts within a university setting. As a professional school, it presents its students with challenging programs of study in the arts to prepare them to function at a high degree of initial competence within the arts. It also recognizes the value of an arts education as a viable option for those students interested in pursuing a broadly based, humanistic liberal education. The study of the arts is in reality the study of man and his most lofty achievements, and the challenge of the creative experience and its expression is the basic challenge faced by all men who throughout history have been the vehicles of mankind's growth and progress.

I am certain that the faculty and students of the College of Fine and Applied Arts share with me the belief in our special contribution to the University and to society: the education of men and women who will enrich our society as creators and performers of the arts plus the education of many others who will be more sensitive, humane and creative individuals as a result of their education in the arts.



Linda I. Nelson

Dianne E. Monastesse

Lucille Lavallee





Ann M. Bethel



Ann M. Butterfield



Patricia L. Churchill



Richard T. Cole

MARK MATTOS

Art for art's sake. Art sure likes it. He's got a lot of it all over the place. Everybody's doing his work for him...I probably take everything I see with a grain of salt. I'm just in a particular frame of mind of recent times. It's lasted for about a year so far...I see a lot of stuff I like, but not too much of it is — quote unquote — 'art'. It's working stuff. That's one of my bugs now. Stuff's gotta work. It's gotta earn its living. It can't just hang on a wall. Take a lot of African work — masks and things. Those are an integral part of the social structure. You might say well, that stuff is sort of religious. But not necessarily, a lot of this stuff just comes down to moral aspects. Masks, carvings and so forth can represent a moral philosophy...anything shouldn't be there just for the hell of it. Well, I'm not saying it shouldn't be. I'm just saying I'm not impressed with it. It can be there, I can say, "okay, it's nice". I'm not overwhelmed Art historians and art dealers go running around, screaming "art! look at this art!!", dollar signs flashing in their eyes. Okay, it's art, nice, but don't bother me. It should communicate something, should have a purpose although, some painter could say about his work, 'the purpose is to communicate the color of it.' It's all very vague...I found out a lot of things in art history that I didn't like. Attitudes about art which really made me think about it, and made me decide that a lot of it is really a lot of hoked-up, manufactured...y'know...it's very marginal. It's very esoteric. It has a very limited audience. The artists are concerned about it, 'cause they're



Wayne T. Cooper



center pix: a painter from the Fine Arts department

Wendy M. Epstein



Robert A. Huff



Christine L. Hayward



Susan E. Garon



Nina J. Fulton





B. Portanova



J. Roberts



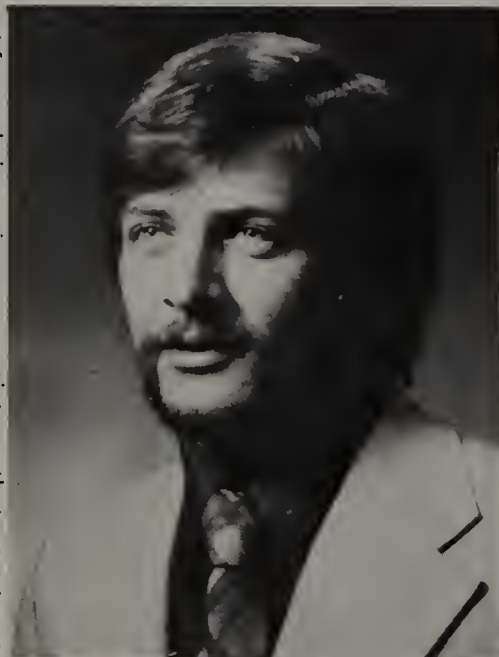
Gail M. Rochette



Marilyn J. Selent



Denise R. Felix



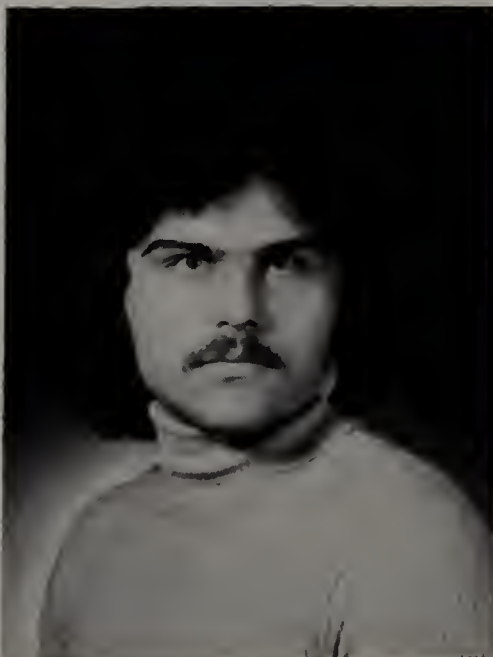
Michael J. Rizzo



R. Robin Berard



H. Zuckerman



Edward F. Zieba



Gloria E. Zalewski

doing it, and it's making a living for them, the art dealers are concerned about it, because they're making money out of the deal, the art historians are concerned about it, because they have to write about it, and writing about it makes them money. So these three people are concerned about it, because it's going to make them money. Everybody else says, "Huh?" I don't understand it!...And it's not making them money. This little group that's making money on it just keeps running ahead of the people standing there saying, 'I don't understand,' and all three look back and say: you're ignorant peasants! 'Don't bother us.' They don't make much of a move to encourage them to understand it...if you're trying to educate the public — and a lot of them claim they're trying to raise the standards of the peasants — it takes a little while to do it, you can't go in great leaps and bounds. And, if you are trying to communicate to someone, you don't use a language they don't understand...So, you gradually evolve a style. Now, the thing that happened was, in the '10's and '20's, the dada group of surrealists came in and just blew art to shit. They just dumped everything, turned it all upside-down. So, this thing came into the evolution of art and just scrambled it all up, screwing up the whole chronology of it. Instead of evolving at such a rate that people would only be a little bit behind, after the dada group (and all these other people) who said, 'This is all shit, Give me something new,' all these people started jumping like crazy, all those artists trying to get all this new stuff, and there was a new movement like, every ten years, or every six months,

or every who-knows what. Pop art, Op art, this, that and the other thing. If you look at art now, there's nothing. No new movement. The super realists are out of it, just a flash in the pan. The lyrical expressionists were there, but they're not really there. There's no new dominant movement in art now. I think what happened was there was such a fast vertical movement in styles, just one movement,

two,
three,
four,
five,
all
piling
up
on
top
of
each

other, forming this long continuum. I think people got to the top and said, 'There's no more! What do I do now?' So they've gone down to the bottom, different people taking particular movements and expanding them, exploring the potential of each movement.

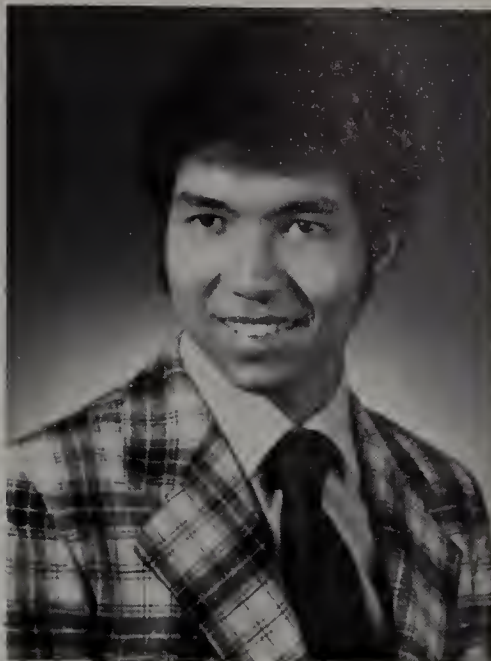
I have another pet theory on 20th century vs. 19th century, where you have painting, printmaking, drawing, most of the graphic media are old media. In the 20th century you have film, photography, video, light works, sound works, holograms, 20th century technology. It's hard to make 20th century art with 19th century media. The thing is what can you do with painting that hasn't been done? Blank paintings, black paintings, long paintings, sculptured paintings, what's left to paint that



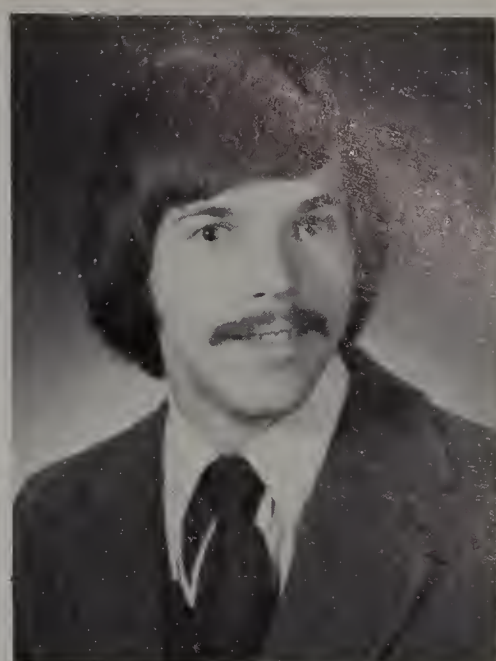
Janine E. Simmons



Carol E. Smith



Carl W. Taber



Donald G. Thibault



Jim P. Urban

center pix: Mark Mattos



William L. Wilde

Denise E. Winfield



hasn't been painted already? — There's this other theory called the Greenberg theory, which says there's this underlying stream that flows progressively through art, one thing leading to another — you know, you get romanticism, classicism, impressionism, post-impressionism, abstract surrealism, cubism, abstract expressionism, pop art, op art, all these things connect together to give you this line of production...so, I think painting up to a certain point, and that's it! — it's no longer a mainstream of art. You can go back and expand it as much as you want — there will always be painters around, because people probably like paintings, and people like to paint, but I don't think painting will have a position as a mainstream of art. I think it's going to be light works. People play at a canvas painting light — take the impressionists, whose paintings are really beautiful impressions of light. So where do you go from there? You've painted light, now the next thing to do is eliminate the paint, and use the light; What we can do with the 20th century technology available, is take the frozen art forms of painting and illustration and add the dimensions of time and space (and synchronized sound); which puts it in a whole new realm. I think the whole film technology is just beginning. Anyone off the streets can buy a movie camera and make films as good as the early producers made. Animation is expensive now, but it's going to get cheaper. Television, holograms ...compared to these things, painting is decoration. Let the painters defend themselves. What's their rationale, their reason for being? □



Christopher Yard

Douglas R. Woodard



Hung J. Wong





Marie Bolduc



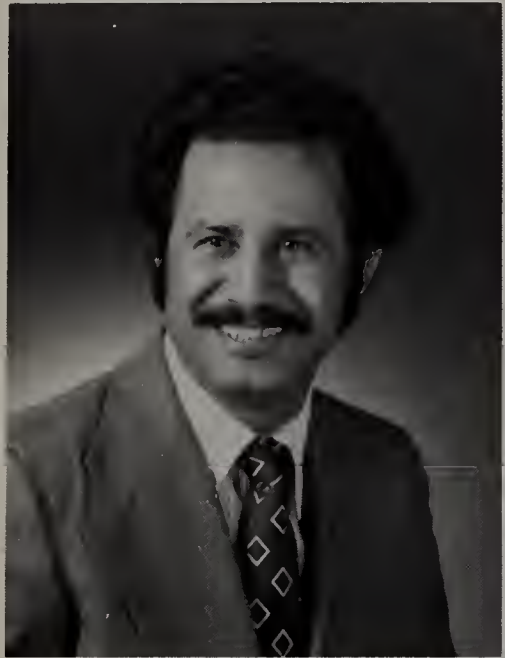
Joanne Boudreau



Armand Gagne



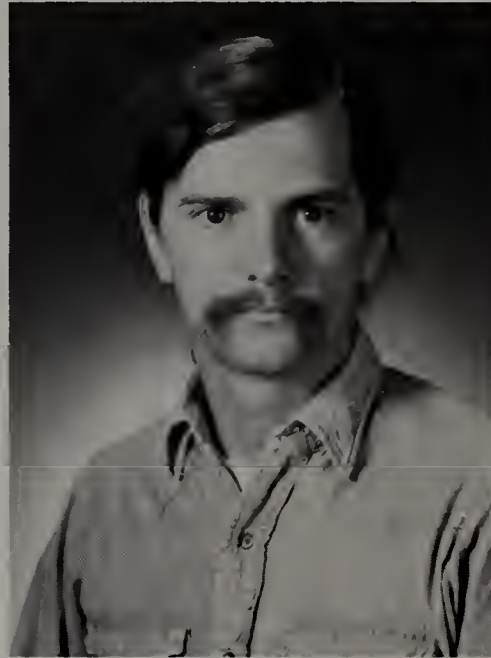
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Mohammed Hanif



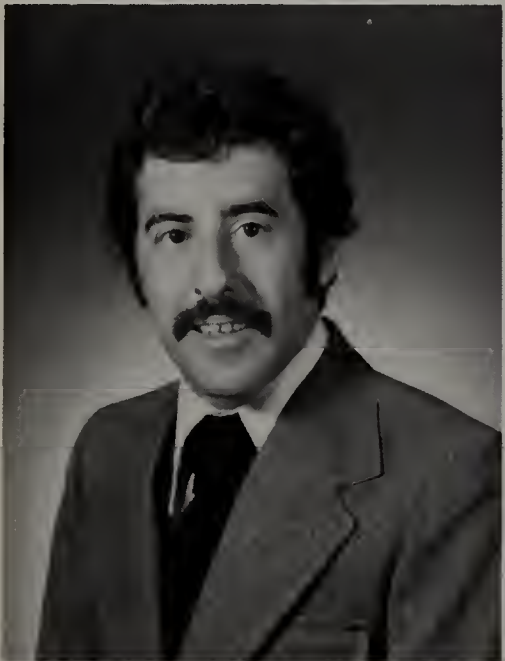
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Joseph Mello



Karen Pacheco



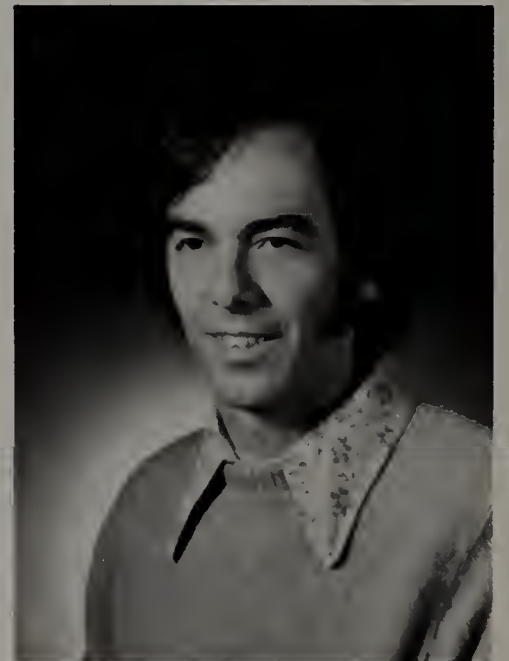
Russel Pimental



Steven Pinheiro



Roberta Reed



David Rioux



L. Tavers



Theresa Varnet



Clovis White



Susan Williams

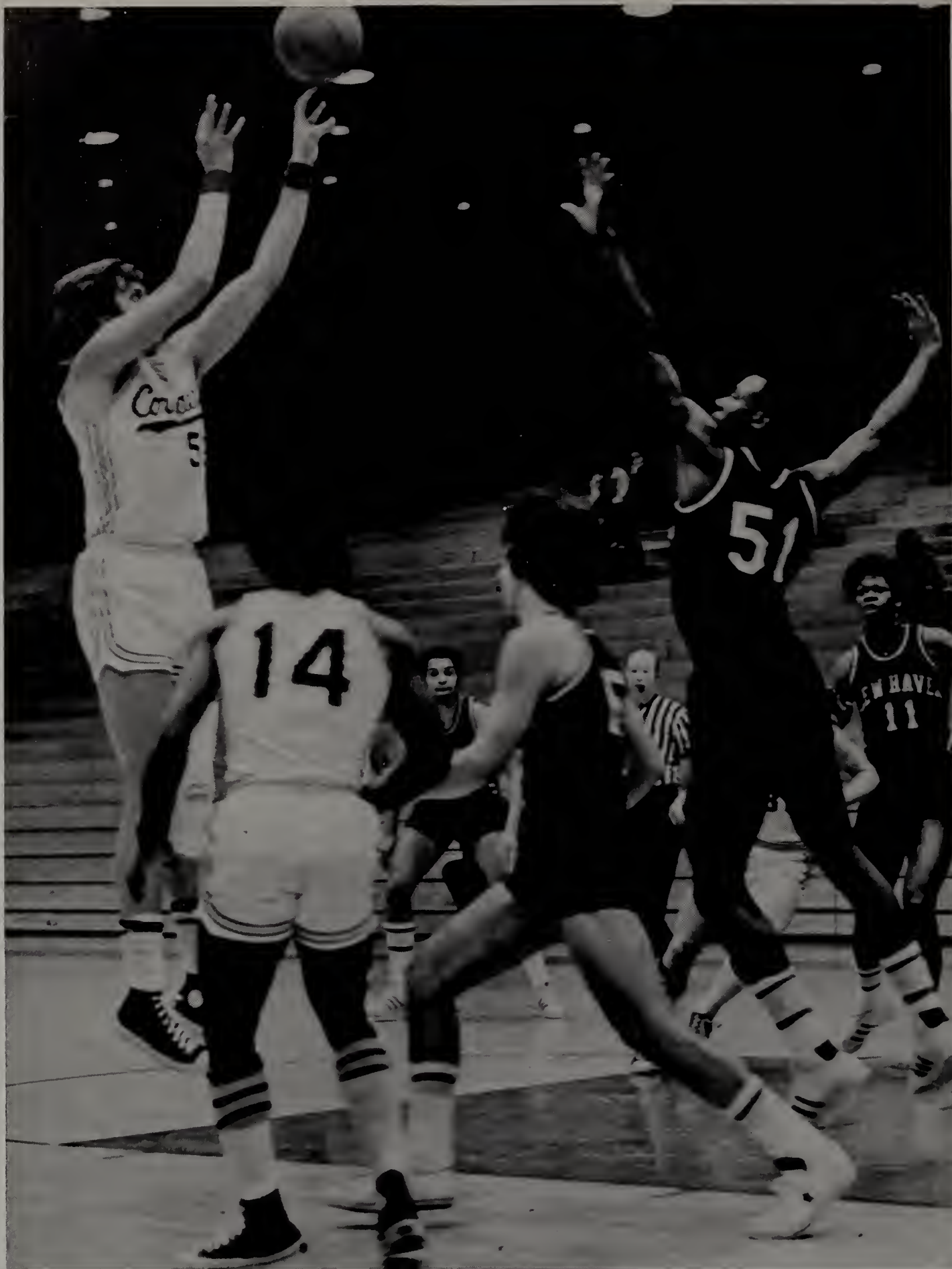
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Afrasiabi, Mohamad H.
Agumadu, Christopher
Alemian, Judith C.
Alfiero, Anthony C.
Alfanse, Jaanne M.
Allon, Elizabeth M.
Alves, Barbara A.
Amorelo, David A.
Ambrosena, Cynthia L.
Ancil, Michael S.
Andrade, Dennis
Arena, Paul L.
Armstrong, Kurt
Arsenault, Jane E.
Arsenault, Joseph R.
Ashcraft, Judy M.
Atwood, Raymond A.
Aubut, Richard H.
Austin, Thomas L.
Avelar, Eileen
Bailey, Theadore C.
Baldia, Beverly A.
Balthazar, Kenneth F.
Baptiste, Leonard
Barboza, Daniel
Barcelas, Frank P.
Barrette, Donald A.
Bostoni, Steven H.
Bean, Karen L.
Beaudry, William H.
Beaumont, Dorothy E.
Beaupre, Gary S.
Bechtold, Robert E.
Becker, Douglas H.
Bedard, Suzanne
Bednarz, Richard W.
Beimel, James
Belanger, Robert C.
Belinsky, Pamela A.
Bence, Raymond
Beneduci, James F.
Benait, Janice
Benson, Donna L.
Bergeron, Paul R.
Berlo, Deborah C.
Bernstein, Howard M.
Besen, Myra R.
Beshansky, Pamela
Bessette, Kevin P.
Bethel, Ann M.
Birtwistle, Russel
Blake, Timothy R.
Blanchard, Catherine D.
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Blanchette, Frederick M.
Bobrowiecki, Christine A.
Baldac, Marie P.
Bollea, Paul J.
Bonito, David A.
Borden, David G.
Bormann, Thomas J.
Botelha, Paul J.
Bouchard, Cloire M.
Boucher, Richard H.
Boudreau, Joseph
Boufford, Marlene
Bourgeois, Jo Anne E.
Bourne, Joyce F.
Boyle, Pauline
Breski, David
Breslin, Mary E.
Brissette, Terry F.
Brodeur, Paul R.
Bragon, Norman F.
Bruneau, Roger L.
Burgess, James W.
Burgoyne, Brian
Burns, Stephen W.
Burns, Therese
Butterfield, Ann M.
Cabral, Paul
Cahill, Michael J.
Comoro, John William
Cameron, John P.
Cameron, Lawrence J.
Connistrora, Morcio
Cordozo, Dennis
Corleton, John
Coran, James F.
Correia, Robert
Corriere, Steven G.
Coss, Linda A.
Costanguay, Bruce F.
Coswell, Colleen M.
Cello, Dionne M.
Centorino, Joseph J.
Chompogne, Marie
Chorest, Cloude R.
Chorest, Robert P.
Chlebak, Alon R.
Choquette, Gary J.
Churchill, Patricio L.
Cloncy, F. Kenneth
Cloy, Joan E.
Cloutier, Ann C.
Cootes, Harry W.
Cohen, Jeffrey
Cole, Richard T.
Collins, James
Condon, Edward M.
Cooper, Carol
Cooper, Christine L.
Cooper, Wayne T.
Corao, Filamena
Corrigan, Kevin P.

Cosme, Flavia F.
Costo, Christine
Costo, Nancy
Cote, Richard J.
Coutinha, Alan G.
Craig, James M.
Cristofari, Jennifer
Cronin, Carolyn
Crouss, Robert C.
Curran, Katherine E.
Czekanski, Donald
Dailey, Gilbert
Dasilva, Joseph
Dasilva, Liberia J.
Dover, David B.
David, Joseph J.
David, Kevin M.
Davis, Cynthia A.
Davis, Daniel R.
Deakin, William F.
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Delond, Linda
Delgado, Grace L.
Desaurdy, Catherine J.
Dey, David D.
Dietzler, Cecilio M.
Dian, Barbara L.
Dlauhy, Ralph
Daherty, Stephen J.
Danahoe, Rosemary
Donlan, Helen M.
Donnelly, Paul F.
Donnelly, Peter J.
Donovan, Ja Ann
Dorsey, Kevin E.
Dragan, Paul
Drolet, Paul J.
Drought, John W.
Dryer, Beverly M.
Duarte, Thomas J.
Dubois, Margaret M.
Dufresne, Brian E.
Dufresne, James M.
Duhamel, Craig A.
Durfee, Margaret G.
Dussault, Denis M.
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Dziura, Joseph
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Eggert, James R.
Emard, Esther
Epstein, Wendy M.
Erickson, Paul R.
Estrella, Joseph M.
Evans, John H.
Evans, Jonathan K.
Fanning, Richard P.
Fario, Luis
Farrell, J. Daniel
Fasse, William C.
Ferrante, Paul J.
Ferreira, Jayce T.
Ferreira, Richard P.
Ferus, Paul J.
Fiejdasz, Carol A.
Field, Zena M.
Fleisch, Rebecca M.
Falger, Edmund
Fontaine, Richard J.
Fantes, John G.
Fard, Douglas R.
Forman, Richard M.
Fortier, Ronald R.
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Friar, Donald S.
Fries, Thomas J.
Fulton, Nina J.
Funmilaya, Hamed Y.
Furry, John W.
Furtada, Dawn A.
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Fyfe, Stephen D.
Gabel, Stephen P.
Gabriel, Pierre
Gocok, Carol Ann M.
Gagne, Armand J.
Gagnier, Dionne C.
Goleski, Jr., Bernard T.
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Gorvey, Terence P.
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Goldsmith, Michael M.
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Goodwin, William T.
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Groy, Thomas M.
Green, Susan E.
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Gross, Terry C.
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Hargraves, Bridget L.
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Harriman, Gail
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Hartman, Patricia
Harvey, Duncan J.
Hossey, Helen
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Hearn, William J.
Henderson, Marian E.
Hill, Roger A.
Hacking, James B.
Hooker, Donald E.
Happ, Richard W.
Haule, Carol D.
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Hutchinson, Cynthia G.
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Isabelle, Roger P.
Isherwood, Jane
Jackman, Edna G.
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Keyes, Jr., Ralph E.
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Lovimaniere, Judy
Lavaie, Robert W.
Lawrence, Sara-Jane W.
Lebeau, Cynthia B.
Leblanc, Gerald A.
Lecomte, Dorothy A.
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Lemanski, Mary-Ann
Lemieux, Robert P.
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Letendre, Michelle
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Livingston, Glenn C.
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Wilson, Heather S.
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Withers, June M.
Walfe, Harriet E.
Wong, Hung J.
Wood, Clayton
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Wroblewski, Anne L.
Xavier, Joseph
Yuen, George
Zolewski, Gloria E.
Zowotski, Mary-Ellen J.
Ziebo, Edward F.
Ziobra, Paul W.
Zuckerman, Harriette



The Corsair basketball team finished with a respectable 11-13 mark, in a season that was full of ups and downs.

Coach Bruce Wheeler's crew battled inconsistency all season long, displaying tremendous ability to put the ball in the hoop, but defensive weaknesses hurt.

Individually, both Mike Roy and General Holman joined the exclusive 1,000 career point club. Senior Co-captain Roy, an all-New England Honorable Mention selection became the seventh player in SMU history to record the feat February 22, 1975 vs. Gordon College. Holman, the Corsairs' other co-captain became the sixth player in SMU history to achieve the feat his 1,000th coming earlier in the season (Dec. 14, 1974) against Eastern Connecticut State College. Only a junior, Holman has a tremendous shot next year of emerging as the greatest scorer ever to don a Blue, Gold and White uniform.

In its third season of intercollegiate competition, the women's basketball team was very successful. The success of this year's campaign can be attributed to the outstanding efforts and attitudes of the eleven girls on the team. Co-captain Carol Pimental let the team in scoring with an average of 16 points per game. Co-captain Sue Olmsted, Pat Corbett and Pat Gallagher provided needed experience and frosh Marilyn Caswell and Rosie Ventura pumped home 14 and 12 points respectively, to emerge big surprises for coach Jacqueline Rioux. The SMU girls averaged 72 points a game while holding their opponents to 53 on the way to a glittering 9-2 regular season mark. They finished runner-up to Bridgewater State in the first annual Massachusetts Association for Intercollegiate Athletics for Women Tournament.

Basketball





Only its first season of varsity collegiate competition, coach Joe Prenda's crew nevertheless showed definite signs of an improving hockey team despite its 1-13 initial campaign.

Another very young squad, there is definite optimism for the future in the Corsair Hockey camp.

Hockey



Four years ago the Athletic Department began to implement plans for those women on our campus who were interested in and concerned with present and future offerings and opportunities in sport for college women at S.M.U. Our programs have been well received in all areas. The future of intercollegiate athletics, intramurals and instructional classes for women at this university looks promising. Enthusiasm on the part of participant and staff is high. We believe that the contribution the Athletic Department has made and will continue to make to the lives of our students

is boundless. We look forward to the challenges of future years and women in sport at S.M.U.

Marie Synder

The SMU women's field hockey went through the fall season with a win 0-5-2, but experienced gained in the relatively new program should be invaluable towards the future. Miss Barbara Correiro's squad was composed of complete underclassmen and is a team with a positive eye to the future.



Field Hockey



It was the second year for the team and there were improvements from the first year. The team's only victory the first year was against Fitchburg while this year they defeated Fitchburg, Worcester State, and M.I.T. and lost to U.R.I. by only five points. The first year S.M.U. lost to U.R.I. by 35 points. Five team members received second year awards and seven earned first year awards for their efforts to the team this year. All but three of last year's swim records were broken during this season. Throughout the season there were many team members on the top ten swim record list of the New England Swimming Association because of their fast times during meets. If the S.M.U. Women's Swim Team continues to have improvements like this year, the 1975-1976 season should be the best.

Joan Moehring Women's Swim Coach

SMU's men's aquatic squad, under the guidance of head coach John Barrett, recorded a 1-8 regular season mark in its second year of varsity competition, including a third-place finish in the Babson Invitational.

Four new school marks were set during the season. Junior Ric Cooper set a new SMU record in the 1,000 yard freestyle (12:26.5) and also the 500 yard freestyle (6:00.2). Mike McCarthy, senior co-captain, set a new mark in the one meter dive, (179.35) and the three meter dive (209.55) to highlight the season.



Swimming

POOL
ENTRANCE

MENS POOL OFFICE





Coach Bruce Wheeler's baseballers put together the winningest season ever by an SMU squad, as they finished with an outstanding (32-11) mark, losing on the finals of the NAIA District 32 fourth 4-2 to Eastern Connecticut State College.

The Blue, White and Gold for the first time in many years journeyed down South in pre-season play, recording a (3-3) mark through Virginia, Maryland and Delaware.



Baseball



EQUIPMENT ROOM

S. M. U.
EQUIPT. MGR.

WE DO
PR
SOAP O

CROSS COUNTRY

Coach Bob Dowd's amazing harriers continued their streak of brilliant performances, running up an impressive 11-3 regular season mark, earning them straight second trip to the NAIA Nationals in Salinas, Kansas. The Corsairs placed 15th in the country in the nationals and continued to enforce themselves as one of the premier cross country powers in New England.

ACCOMPLISHMENTS

Completed 5th straight undefeated regular season at home.

Placed second in the Second Annual SMU Invitational Championships in a field of 12 colleges.

Placed eighth in the Cod Fish Bowl Invitational in a field of 27 colleges.

Placed seventh in the State University of New York at Albany Invitational Championships in a field of 18 colleges.

Won the N.A.I.A. District 32 Championship for the second consecutive year.

Won the Tri-State Conference Championship Meet for the third consecutive year.

Peter Smith served as an outstanding captain.

Billy Mansulla, Mike Murphy, Peter Smith, George Itz, Peter Kuchinski and Cliff Hampson were named to the 1974 NAIA District 32 All Star Team.

Billy Mansulla won his second consecutive Tri-State Title while Peter Smith, Mike Murphy, Peter Kuchinski, Buddy Harris, George Itz, Cliff Hampson and Mel Lightford were named to the 1974 Conference All Star Squad.

Cliff Hampson, Buddy Harris, George Itz, Peter Kuchinski, Billy Mansulla, Mike Murphy, and Peter Smith represented SMU in the NAIA National Championship Meet in Salina, Kansas. Billy Mansulla was the Corsairs top finisher.

Coach Bob Dowd was elected NAIA District 32 Coach of the Year.



Coach Bob Dowd's track squad continued their fine winning tradition with a super 13-1 season, again winning the NAIA District 32 South championship.

Several of the track stars turned outstanding individual performances during the regular season, schools records falling in nearly every meet. for the first time ever, the colors of the Blue, Gold and White were represented in both the New England track championships and the NCAA Division III National Championships.





Coach Marie Snyder's volleyball squad had a highly successful season, the Corsair finishing with a sparkling 8-2 record.

Again, this was a squad that was very young, and with one big winning season under their belts, this girl's squad has the potential to become one of the best volleyball squads in New England.

Volleyball

Southeastern Massachusetts University had still another outstanding soccer team in 1974 under the guidance of youthful head mentor John Barrett. The Blue, White and Gold compiled a solid 11-3-5 mark over the regular season, winning the NAIA District 32(5) championship in post-season play, finishing as the Area 8 runner-up.

Joe Hummel, Fernando Goulart and Jerry Sock were named to the district all-star team; Sock also named to the All-NEW England second team, the first player in the history of SMU to receive such recognition.

Soccer

Coach John Barrett's linksmen became the first squad in the history of the school to qualify for the NAIA Nationals in Ft. Worth, Texas.

The talented squad (10-5) on the regular season, won the district playoffs by a comfortable 12 stroke margin to earn the right to participate in the National Competition.

Golf

The Corsairs' fencing squad, coached by Eugene Williams and Dr. Ralph Tykodi, posted a 4-7 during the regular season.

The Blue, Gold and White placed a very respectable fourth in the 23rd annual New England Inter-collegiate Fencing Tournament to highlight the season.

The SMU girl's fencing squad romped through a pleasing 7-4-1 regular season mark.

Coach Bob Guiney's strong fencers placed a strong third in the New England Intercollegiate competition climaxing a most impressive campaign.

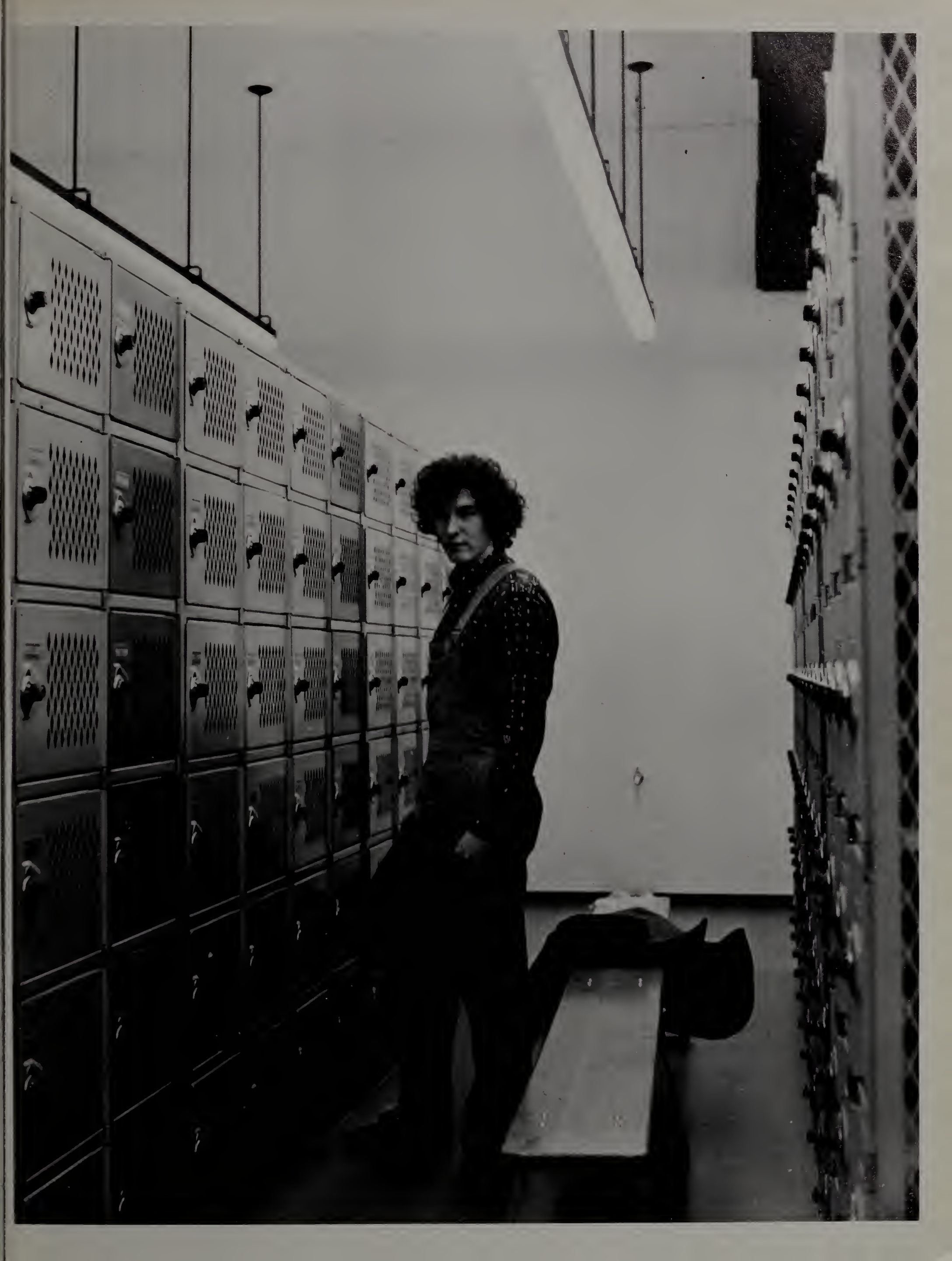
Fencing

The SMU Women struggled to a 2-8 season in tennis, but their play was a lot more impressive than the record might indicate. Coach Yurek Kepinski's female netters lost five of those eight matches by a 3-2 count and with a little luck, things could have been reversed.

Captain Pat Corbett individually had an outstanding season for the Blue, Gold and White. She compiled a solid 7-3 mark and went all the way to the consolation semi-finals in the Yale Invitational before being eliminated.

Tennis







Are you what you eat?

photo by Mark Mattos



Your 4 years at SMU were more than a waste of your life: they were a threat to your survival. Your teachers did not educate you. They did not teach you to live. They taught you to die.

They taught you to perceive and symbolize. But they did not teach you to reason. They taught you to despise reason. They taught you to despise what is perhaps the most fundamental method of individual human survival. But they did more than teach you to despise reason - they taught you to ignore it. You don't know what it is because your teachers don't. Nobody taught them. They don't know how to live either. Humans who don't reason have no other sufficient means of survival: they die. You were taught that reason is a method of fraud: of rationalization and manipulation. Your teachers were talking about themselves. And about what they wanted you to be: incapable of survival; like them.

It is possible to obtain a doctorate without ever learning that reason is something more than an object of faith of those naively optimistic 17th and 18th centuries or a method of sexual repression. You probably think that reason is "analysis." And most especially the analysis of "ideas." And ideas, you were taught, are either subjective or social. But never objective. Nothing is objective, claim your teachers except their proof (!?) that nothing is objective. They claim this because they have learned that reason is not automatic, it requires effort. So they have told you that you could be mistaken. And you must be mistaken since nature doesn't automatically tell you how to reason. And you could be mistaken. And it's all subjective Reason, to your teachers, is merely a facade over our fantasies and beliefs. Just remember to have collective beliefs. You don't want to spend your free time in a political reeducation class.

Reason is not "analysis" of subjective or social ideas. Reason is a faculty of your consciousness whereby you can identify and integrate your sense experience. You do this by concepts. A concept is a mental integration of units, possessing the same distinguishing characteristic, with their particular measurements omitted. This is not the place for a technical discourse on epistemology (the study of knowledge). But I just want to note that you have the ability to be conscious of the fact that 2 things resemble each other but are different from a third thing. Brute animals can be conscious of things which are similar or different. But they are not conscious of the similarity or difference itself. And brute animals are not simultaneously conscious of the

similarity and difference. You are. You are a rational animal despite what your teachers, who cannot define concepts, have told you. Irrationality has meaning solely as a derivation from the fact of rationality.

But you were taught to remain on the perceptual-symbolic level of your consciousness. This is the fundamental cause of your teachers' method of memory. You were taught to remain on the concrete level of consciousness; like any primitive savage. You were taught to memorize isolated, contradictory, out of context, bits of information. You were not taught to conceptualize, to classify, to categorize. To the extent that you were taught to classify you were taught to arbitrarily group arbitrarily selected things (concretes; particulars of sense experience) together and then symbolize that group. You had to memorize those concretes, groups, and group relationships because no logical reason was given for differentiating one group from another: objectivity is impossible, claim your teachers. And of course you were taught definitions by non-essentials: and industrialist and a thief are members of the same class since both won't sacrifice themselves for you.

Humans cannot survive by remaining on the concrete level of experience. They must transcend their sense experience, because nature gives us no automatic knowledge for survival. So you were taught to transcend your senses. Only not by identifying and integrating your sense experience with concepts but by symbols, fantasies, beliefs, religion, and perhaps by "transcendental meditation." Maybe I'm exaggerating, but not by much. You were taught that knowledge (perceptual and conceptual) is a product of physical actions (existence) without consciousness or a product of subjective states of consciousness without existence. You were not taught that knowledge is a product of your consciousness of existence. The exceptions to the first 2 absurd theories are rare if they exist at all in academic-land.

Those who managed, somehow and heroically, to retain their mind through four years of cognitive dis-integration and who have followed me so far (this essay is conceptual, not symbolic) may now be vaguely aware why your uneasiness at your teachers' obscurities, vaguenesses, ambiguities, irrelevancies, trivia, and just plain incompetence was not your fault but theirs. Your uneasiness was valid: you learned nothing pertaining to a human life. But a human life is not your teachers' goal. They worship the collective. That is why those rare students who ask 'why' are manipulated to feel that their defiance of group submission is a cause for ridicule, contempt, and when

that won't work, hatred. I recall a teacher who would smile when she convinced students that knowledge was impossible. In a very significant sense your teachers have no intelligence: they are symbol manipulators. INtelligence is the ability to classify existence. They claim that classification is a matter of whim or public opinion polls. That is what you were taught: that knowledge is either subjective of social but never objective. They claimed this with the false dichotomy of subjective vs. intrinsic (which they misclassify as objective). The subjective is you out of relation to everything else. The intrinsic (knowledge as a property of physical things) is everything else out of relation to you. What you didn't learn was that knowledge is a relationship between you and everything else. Knowledge is objective and the object is the product of the interaction between existence and your consciousness. Fantasies however *are* subjective. Your teachers were right there.

I want to quote from *my* teacher Ayn Rand. This is from her *Introduction to Objectivist Epistemology*:

"Above the first-level abstractions of perceptual concretes, most people hold concepts as loose approximations, without firm definitions, clear meanings, or specific referents; and the greater a concept's distance from the perceptual level, the vaguer its content. Starting from the mental habit of learning words without grasping their meanings, people find impossible to grasp higher abstractions, and their conceptual development consists of fog into fog into thicker fog until the hierarchial structure of concepts breaks down in their minds, losing all ties to reality; and as they lose the capacity to understand, their education becomes a process of memorizing and imitating....words, as such people use them, denote unidentified feelings, unadmitted motives, subconscious urges, chance associations, memorized sounds, ritualistic formulas and social-metaphysical [other people's demands as reality] cues...."

You can now understand why the mystic-irrationalist societies of Asia and Africa are held to be superior to Western rationalism. One sociologist told me that hunting-gathering societies were superior to all others. (She gave an ethical-political reason but the implicit basis was epistemological). Another sociologist couldn't answer when asked about the relationship between reason and human survival. What are these people doing in university posts? What are any of them doing? They are here to complete





the job your parents started: don't think, don't question, believe, have faith, obey, do your duty. Why? Never heard of that word. Will you now consider me mistaken if I tell you that university students who value reason are an endangered species?

A real education would give training in the technique of "thinking in principles." But this is precisely what your four years at SMU has avoided. The common method is to mention *in passing* the fundamentals of the subject and then quickly proceed to the non-fundamental levels. There is rarely any systematic and continuous reference to the fundamentals of the subject. This is necessitated by the vague awareness of fundamentals by the teacher himself. Properly a teacher should spend much time on systematically, logically developing the fundamentals in a rigorously hierarchical way. He should show the logical necessity between your percepts (sense experience) and the basic concepts of the subject. This is the critical area. If this is bypassed education necessarily reduces to memory since there is no logical basis to the theories being studied. Your teachers must either point to a sensory basis for their concepts or have you accept pseudo-concepts on faith via intellectual and emotional intimidation. There is rarely a critical examination of the fundamental concepts of a given subject. There is rarely any considered disagreement *on fundamentals* by students. There is rarely any approval by the teacher for probing debate on the fundamentals. I was told by 4 of my teachers in *one* semester that questions on fundamentals were not permitted. I do not ask for your belief by your independent rational judgement: ask why. And ask why again and again and again. You will receive the same evasiveness, ridicule, overly complex technical jargon, and hatred which any rational inquiry receives from any irrationalist. The "Establishment" is not capitalism, it is irrationalism. Irrationalism in principle. Your teachers wanted you, in principle, to remain (as a result of your previous education) incapable of identifying your sense experience and then integrating it with the rest of your sense experience. The more narrowly they can focus your consciousness to the immediate, the sensational, the "eternal now", and *keep it there* the more they have succeeded. This is why you were taught that life is a contradiction. *It is* to a savage who cannot integrate his consciousness; who must remain on the





sensational (below perceptual!) level of consciousness to avoid facing the contradictions in the rest of his consciousness of existence. This explains the psychological attractiveness of Asian and African philosophy: they are sophisticated methods of reducing one's consciousness to as little content as possible. The eager and passionate learning of a child at "play" is not the attitude your teachers' value. They value the savage who retreats to "a rich fantasy life" to escape from his lack of consciousness of the means to deal with existence. Existence exists. It won't vanish because you are ignorant of it. But *you* will vanish (die) if you are not conscious of it.

The content of your courses is as destructive to your survival as the method. You were taught that the basis of knowledge is Experience (and not existence). And experience is random, or the result of your arbitrary choices. The world as will and chance. This is the metaphysical basis for the dominance of probability theory. If reality is only random events (and not things with specific identities which act in specific ways) then probabilities are all one has. Though a more advanced society might have ancestor worship and god and devil worship. If you don't *know* how to make your crops grow, sacrifice a goat. Or a human.

This is the basis for the all pervading selflessness and collectivism of your humanities classes. People who don't *know* how to be selfish (act to survive) must *necessarily* be selfless (act to die). Did you ever hear a teacher tell you that you should hold *your own life* as your highest moral value? Of course not. You were told that selfishness is the essence of evil. People who worship their own life are evil. And the

selfless zombies who don't are *good*. Good by what standard? Death. Either your teachers teach you to live or they teach you to die. There is no third alternative. Did your parents teach you to value your own life over their neurotic and frustrated emotions? Well don't expect your teachers to do it. Your parents made you feel selfless. Your teachers made you "think" selfless. Rational people know how to live. They don't have to be selfless.

Rational people are individualists. They are independent in thought and action. They don't sacrifice their judgements and life to the approval of the mob. This is why you were taught that collectivism is a moral value. Your teachers merely compete (along with the political thugs and mass murderers who they have taught and whose actions they justify) to see whose version of collectivism will dominate and rule the losing gangs. You were taught that society is the replacement for God. Worship the collective whether it is racial, economic, national, sexual, ethnic, or whatever; but worship the collective. You don't want to be "persuaded" to attend a political reeducation class as do your more fortunate comrades in Russia and China. People who cannot reason want others to protect them from their inability to live. That is the psychological motive for collectivism. It is why you were taught it as a method for explaining human action. But collectivists do not survive. Only collectivities do.

Now that your education here is finished you can begin to educate yourself. You don't need hope or luck or faith. All you need is to choose to reason.

Stephen Grossman

GEORGE: Now, to begin the interview, I'll ask you the first question: Why were you interested in having an interview on Philosophy for the yearbook?

CHRIS: Because I think that's something that would carry through in years as more interesting reading, rather than just what people are doing specifically, although people would prefer to talk about what they are doing. I think that's mainly because they haven't talked or thought out enough about what their real philosophy on life is...and I as an individual am more interested in people's philosophies on life because I am trying to draw together a coherent sense of life for myself.

GEORGE : Well, what made you think philosophy can do that for you?

CHRIS: I don't know if it is philosophy that can do that. But as opposed to biology or something, philosophy seems to be a more basic and vital guide.

GEORGE: Do you have an idea of what philosophy is? 'What is your impression of philosophy?

CHRIS : Philosophy is an outlook on something...where your head is at in relation to some issue or situation...

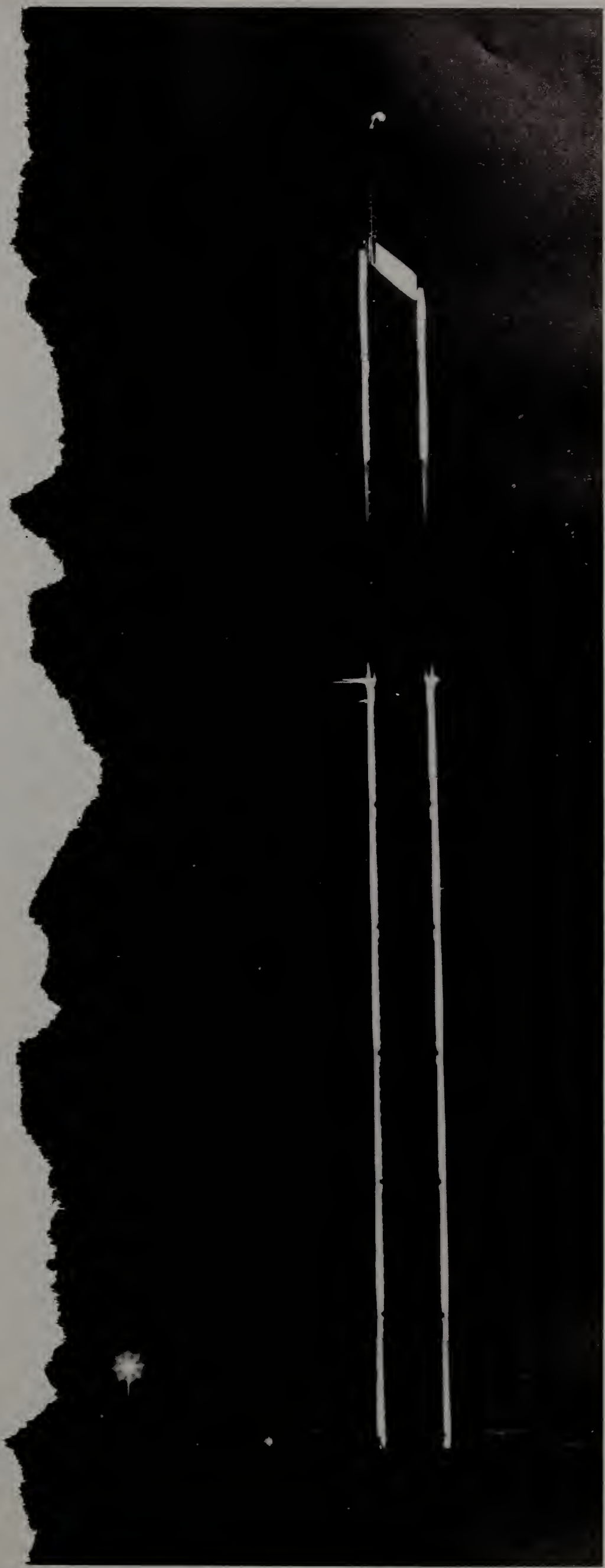
GEORGE: Sure. It would consist of ideas, how they're connected...how that gives you a perspective on the world in any arena, ethics or aesthetics or politics. But I think it's an effort to find a wholistic view of the universe, to understand where man's place is in the universe.

CHRIS: I think it's very difficult for us to do that, or even imagine it, other than from exactly where we are. I'm sure we have a very, very limited oversight on the total situation of life.

GEORGE: And the more we know, the more difficult it is to make valid wholistic connections. But work is being done now in philosophy. Exchanges with Eastern ideas I think will help Western philosophy grow, because they emphasize different issues, which help to place our Western philosophical problems in wider perspectives. Consciousness! What is consciousness? Apparently now phenomenologists are interested in reading some of this Eastern material that's being produced now and was ultimately derived out of years from the past, and carrying on some sort of dialogue which they feel is exciting. So there's a direction of melting Eastern and Western ideas in order to gain a perspective. The ideas are just means to awareness, modes of consciousness...but you must start with ideas for philosophy.

CHRIS: Well, what sort of ideas do you have for philosophy?

GEORGE: Well, in some ways this is where I might begin a dialogue with Steve Grossman: Stephen's ideas on the body; philosophy of the body. I believe that philosophy should get us closer to ourselves...and by doing that we will automatically be closer to other people, because outward observations require inward reflections to be of any value. So we are constantly carrying on our own dialogue between the external realm that we observe and the inward realm of our experience, our emotional responses to those and our own actions. Such a philosophy that Stephen has, has a lot of value. It's not anything very new, in that obviously the Yogic philosophies are very much into body awareness for the basis of the sort of the spirituality which I think might be comparable to Stephen's goal, or his philosophy's goal: self-realization, awareness, the immediacy of response, and the spontaneity of expression. So in that I find a lot of value. Where I think he goes wrong - if he does go wrong is by taking that philosophy of "perceptualism", as he describes it, to be the way for all people. Now easily there are many different ways towards awareness and these ways are ultimately philosophical in that we must make the widest



Interview of George Wilkie with Chris Hayward



George Wilkie

possible judgements on our life actions and values. I agree with Steve that value is what it's all about...quality in life. But people have many different ways of achieving quality in life. Whereas the Greeks termed that the goal of life would be happiness, right? You know Dimonea? I don't feel that you can criticize people for not responding to your particular method of self-realization and humanization of your person. I think there are many different ways...and in Western philosophy itself, you have many different ways, analitic, existential, pragmatic...they all turn us on to making insightful judgements and propositions about life theory...like there are attempts at what (who?) called 'momentary stays against confusion.' Attempts to gain wider perspectives on the meaning of our life. But in a way that fits each of

us as an individual. And I feel in that sense there is no distinction between philosophy and psychology. We can only live in the present, although we may reflect or anticipate the future. And any means of consciousness or awareness that achieves self-realization now, in that it reactivates our love for life and our awareness of it's possibilities in a wide perspective...in a valuatve respect, is higher thought...it is theorea, in Aristotle's terminology. But it also must be practiced. It must be translated into our life.

Now, where Stephan's sees it as some sort of romantic return to our lost sexuality, I see it more realistically in terms of Nietzes' transevaluation of values...and what does that mean? Well it involves anihilating your conditioned values. Those that you were taught by your parents, schools... those pressures you accepted in your life as true or value and worthy of response. It involves examining them, and in some sense undergoing a period of anihilation. I believe this is comparable to some of the eastern modes of thought when they talk about the ego. It's necessary to rediscover our desires

which are the basis for our values. I think value need not be circumscribed in sexuality or sexual terms. I think there is a heirarchy within us, a continuum of sense and intellect which is not split. But I think the people who do not have awareness... insight into all facets of their living, sexuality, and such, carry a split...don't know their roots, and are not completely expressing themselves. So I applaud efforts towards regaining consciousness of any sort whether it be perceptualism,... phenomenology,...Yoga...it's been good to me, and I see it's been good to other people too. I don't think it's been a wasted effort for anyone.

I'm also interested in commenting on people talking about getting "high" on philosophy and Yoga and such. Alot of people are disturbed about that...young people getting high on eastern thought, on drugs, anihilism and freedom. I think it's very misunderstood and very much an area of abuse. I think to understand life you have to engage in, what was called in past university systems, a discipline. A discipline that exercises the use of your will, your intellect and develops your concentration and contemplation...And what else is ther but to contemplate your being and the world and your experiences? I feel that those people who get high on life without some form of self-discipline can be cheating themselves of a wider perspective. On the other hand, those hung up by intellectual theories can be cheating themselves of experience. There's always been a problem of balancing your actions in the world in terms of participation and observation: introspection and extroversion. That's why I feel this uneasyness you speak of, in getting people to talk about themselves. It reflects the pressures, the needs, the hungers for that perspective not only on their identity but their judgement of the world, as it is and what it has to offer. So I think it's valid to use the term "high" as a synonym for being positively aware of possibilities in the world. But without commitment to a discipline for your way into self-realization, you cannot achieve this as a reality...your life as a reality. So that creates a lot of tension and that's why people are so aware of themselves that it's painful. Of course there are lots of other psycho-physical reasons for people being sensitive about their inner life. But now I believe a large part of humanity is being sensitized due to the population explosion, communications explosions...and introverted individuals are being constantly threatened and challenged to express themselves, as humanity becomes a family of man, a global village...a united consciousness.

CHRIS: It's hard for those more introverted people to adjust to the extent of others.

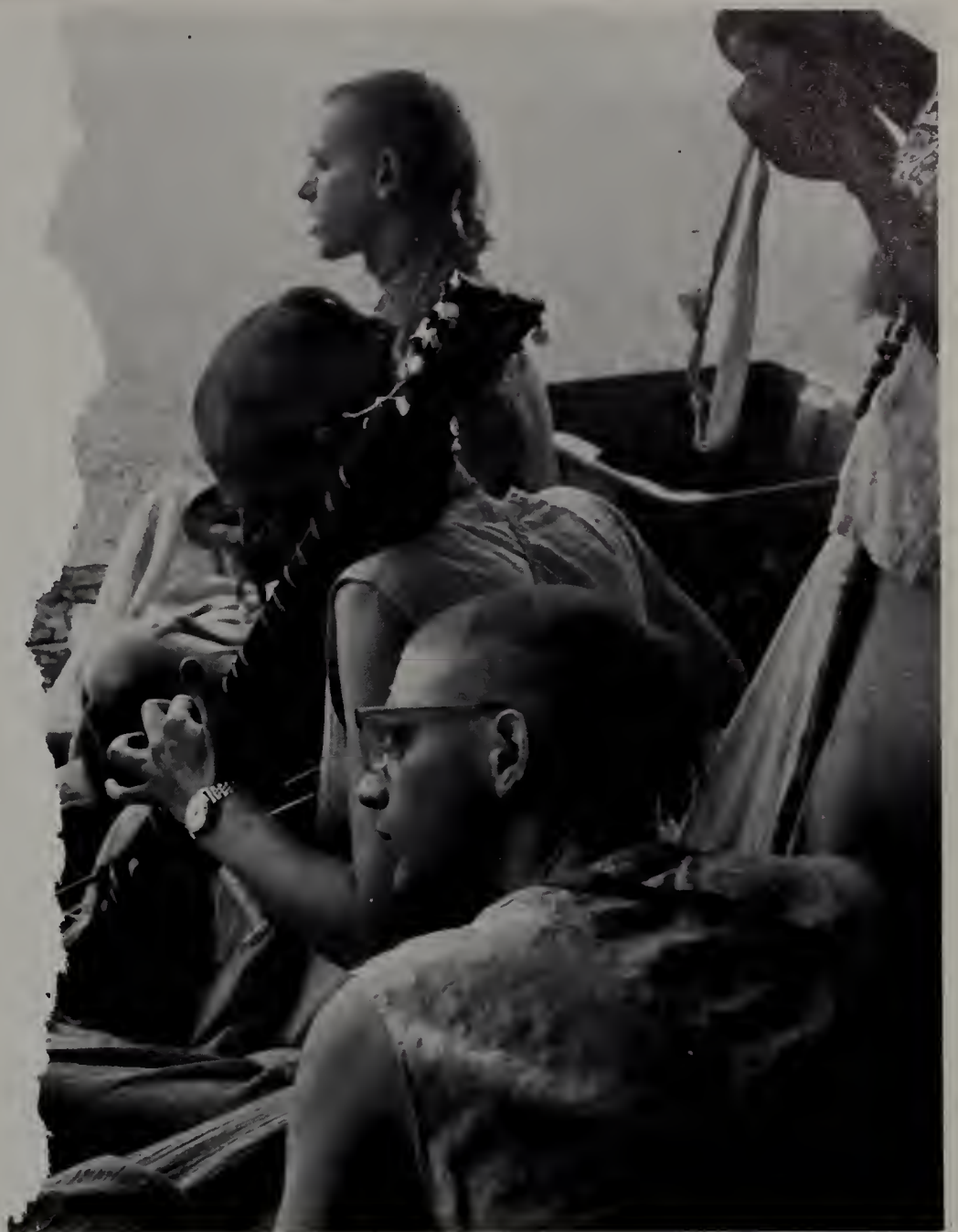
GEORGE: Right, and also extroverted people who are undergoing identity or value crises. They're looking for support through and in these movements in philosophy, psychology, body awareness...which is all very good, but bespeaks of our tremendous need also.

At any rate, these "highs" can be mere whimsies if we don't have the discipline to make them really part of our lives. And I see people struggling to do that, and so I salute efforts like Steve's. But I also feel compassion for other groups that are misunderstood. Obviously they are seeking the good, in terms of the Greek motto...but... this would lead me to say in jest that one could consider the different means according to different tastes. I find that I'm interested in poetry and philosophy and aesthetics. The jest would be that poetry would be like wine, and philosophy, beer. Even they can be abused. William Blake said you never know when you've had enough until you've had too much. So you can overdose on poetry and philosophy too if they turn you on to your life. They should bring you insight and not oblivion.

So I think of Steve's philosophy as a religion in the sense that religion is concerned with ultimate values, and also requires a commitment. I don't think it's too far to speak of it in terms of a resurrection of the body, before the birth of the soul or your entire awareness of who you are...that continuum between sense and the mind. This expansion also demands vulnerability and growth. To be aware of new experiences is risky. It involves opening to possible pain, but with proportionate pleasure. Your philosophy must deal with your own sense of awareness and not be other directed. So there's another point that I agree with Steve, on individuality. But I do disagree that altruism is selfless. I don't think it need be selfless. In fact I think it's very self-centered, but I would put a capital "S" on self, because as we examine our roots it's then we see we're a part of the family of man. So that unites us with people more than separates us from them. It's an openness you spoke of, getting to know people's values. They're very vulnerable.

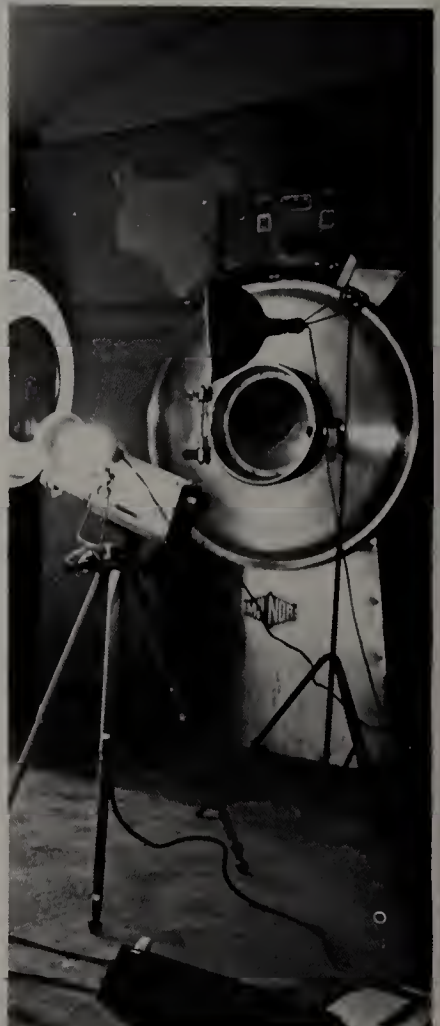
I think thoughtful, introverted people have a very valuable contribution, because they have an enriched inner life; which serves to provide reflections for others, who don't have time to reflect upon their experiences. In the past there were monasteries and other such sanctuaries for these individuals. Now, I regret to say, they may find themselves dispossessed in this evolutionary age into a mass society, with it, animosity and shortage of values. It's difficult for them, but as they are observers of life they have a lot to contribute if they can be coaxed to express themselves.

As for my personal philosophy, I believe in Dowism and Zen Buddhism to a degree. The latter I see as sort of spiritual-psychological hygiene with which we clean ourselves and take care of our mind; for us to look at our attitudes towards life more openly, more questioning of our values, to avoid the pitfalls of defense mechanisms, of denial, compensation... learn to express our spontaneity in its both good and bad expressions. That's where the Dowism comes in. I feel we could speak of two constants in the universe and that would be the dynamic and the static; the active and the potentially active; the Yin and the Yang...I realize there are different ways to respond to reality and you can't have a fixed response to life because life changes and flows on. So, you have to be able to change and adapt with it, and that's very difficult to achieve in conjunction with a discipline. That's why it's very important to choose a discipline that is best suited to you, which can allow you to have perspective on the center of your life and yet also move in new directions to new experiences at the same time. The frustration of our age is that people think that they can choose one of these disciplines, or faiths, or philosophies, or oriental ways as quickly as they can buy things in supermarkets. That's why they're often frustrated and move from one path to the next. Now when the search is outward it can be helpful but only if it helps you find your inward path. The danger lies in other directionness: the worship of gurus, cultism, lack of discipline and worst of all, lack of faith in yourself that you can find your own way if you turn yourself on to the inward eye. So that's where the sensitive inward people can help us to get on route more quickly, because they have done reflection. So it's very good to read poetry and philosophy, but only insofar as it advances your self-awareness. I think too many people read others' ideas as an end in themselves rather than a means to their own ideas about their own life. And yet at the same time there's this horizon of being and possibilities around us of which all ideas must form a constellation, like stars, that always remind us that there are more possibilities out there for us and that you're never to stagnate, and always to seek an equilibrium between our center and the concentric circle of the universe around us.

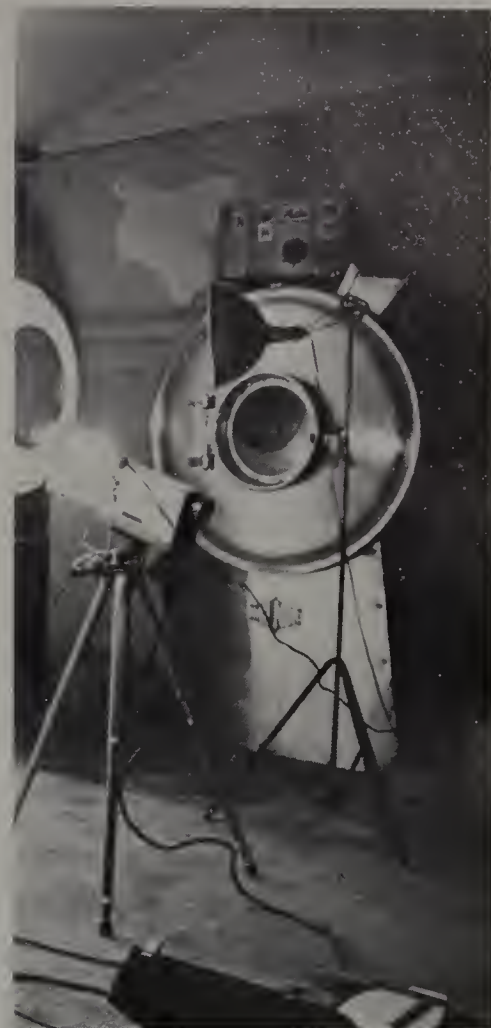
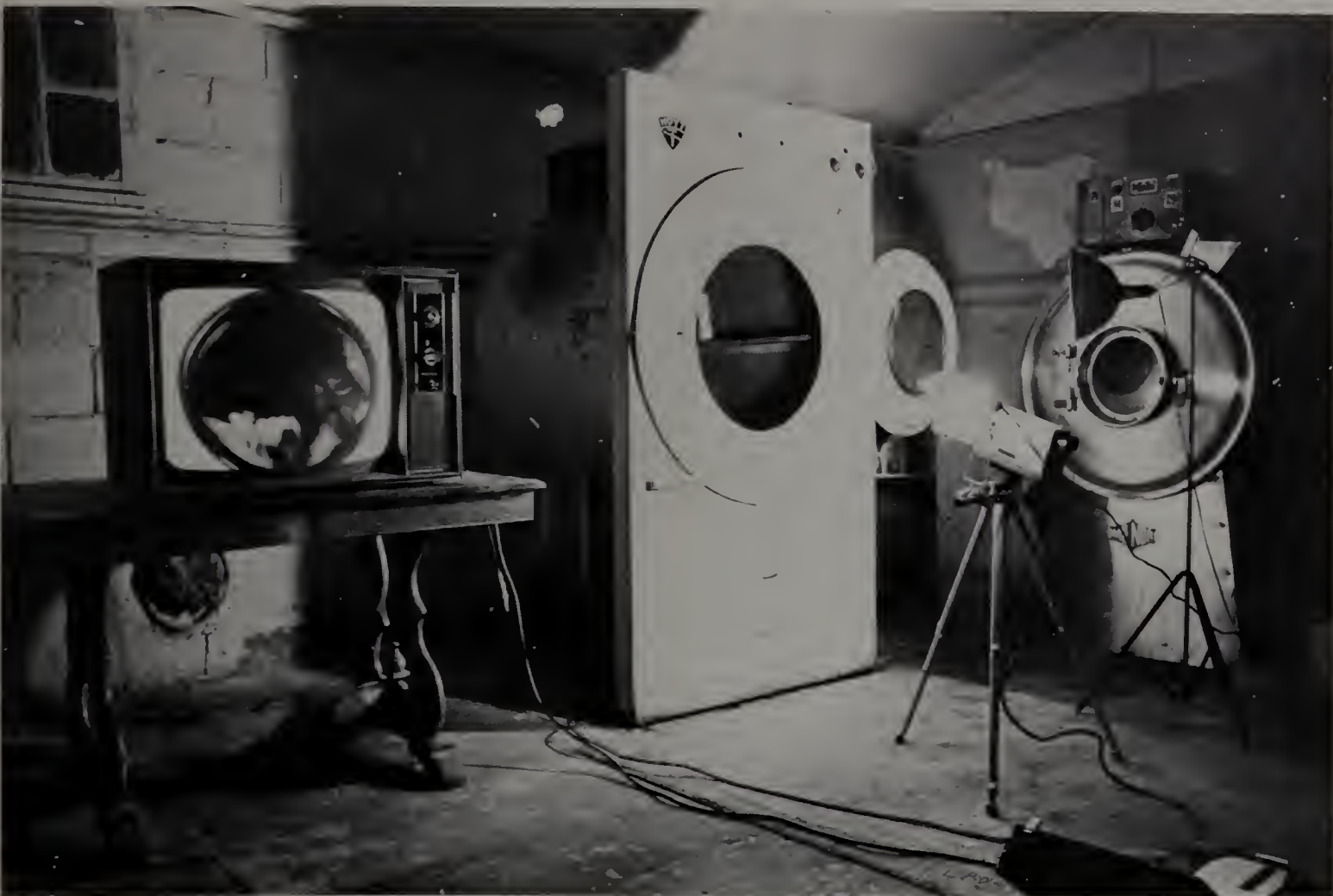




Willowboy with bottle, video machine, lights, and instant replay on the T.V.
Photographer David Betts smiles as Willy hollars for his mommy.



Willoughby Sharp Vidiotaping at George Mellor's Place February 1975



Above the dryer stands empty as the vidio tape replays the newly recorded art.
Below Willoughby Sharp, in bathrobe, and SMU Professor Peter London watch.

Plight of the Vidio Artist

The man situated himself
hermetically
inside a defunct commercial dryer.
Shuh! The concept was of art
not just tumbling the imagination.
Machine and Mother
ideologically located
in separate realms
motivated Willoughby
to delve into equations:
Machine = Mother
and reenter in the fetal form
with a vidio return
to his indulgence.
Now even in the sanctity
of the womb,
an art abortion rationalized
it's own performance.
"Come out of there you nasty man!
What in the name of creation,
are you doing?!"
Willoughby's response:
My art is my life,
My life is my art.

Karen



On the morning of October 5th, 1974, Peter London assembled a group of art educators, students, children and adults on the SMU campus for the first (hopefully others will follow) children's Art Fair. No specific place was designated for the event, as London hoped to utilize the Campus' "studios, amphitheaters, open spaces, forests, ponds, (and) ups-and-downs..." in an attempt to capture a mood of spontaneity and loosely structured learning-fun.

On display and in-the-making for the event, which drew about 500 people, were kites, batiks, inflatables, films, etchings, water colors, murals, banners and more.

The purpose, said Assistant Professor Elleda Katan, was "to bring together public school art educators, University art educators, and the entire community in Bristol County," and added that although no definite schedule has yet been set up, a repeat performance is "definitely planned."



SMU Art Fair



The thick orange light of late afternoon glazed her cold sharp features, highlighting the planes on half of her face while obscuring the sloped side turned inward from the sun. Like a Picasso rendering, her seated portrait by the open window was a study of contrasts and angular complexity. A taut layer of muscle underneath clay textured skin, controlled a certain severity in her expression. Her lips, like an ancient sealed shrine, denied entrance to a warm salivating cavity, while clear, youthful eyes indeterminably scanned the text of a book entitled along the binding in italic gold: *Truth and Eternal Life*. Above her forehead, a massive network of tiny distraught hairs sprang and bent on the spontaneity of disorder like frazzled nerves of light. She was silent. Her left foot vibrated against the couch, as though feeding on the stored energy of a tiny cell. This remote discharge of energy pooled a disturbing interest, through an apparent dissociation with the static form of cerebral concentration.

In a final moment, she sighed; the breath through her nostrils causings weightless dust to spiral in a choreographic display of madness. Lifting her head, she turned to observe her partial reflection in a walnut framed mirror hung nearby. The fine contours of the cheekbone curved like a supple white body through a jungle of bronze hair. The sorcerous image was carefully checked, confined along the rectilinear edge of glass. She stared, her attention slipped away. A breeze flowed through quickly as the unrestrained pages of the book rushed in the plunderage of awareness.





Dangerous Moon

Lynda K. Munn '75



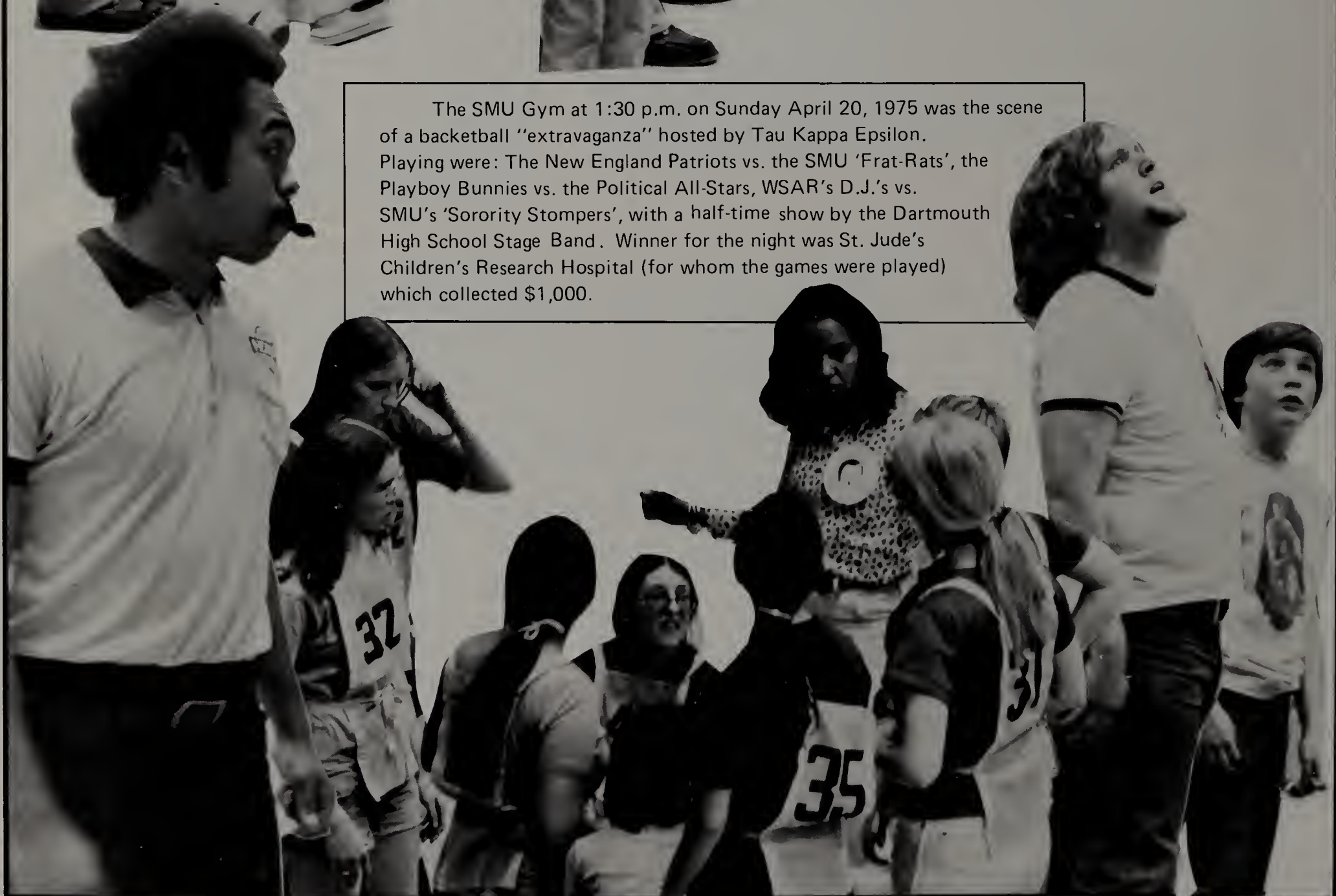
close to the end on a Spring day, boozing and brawling



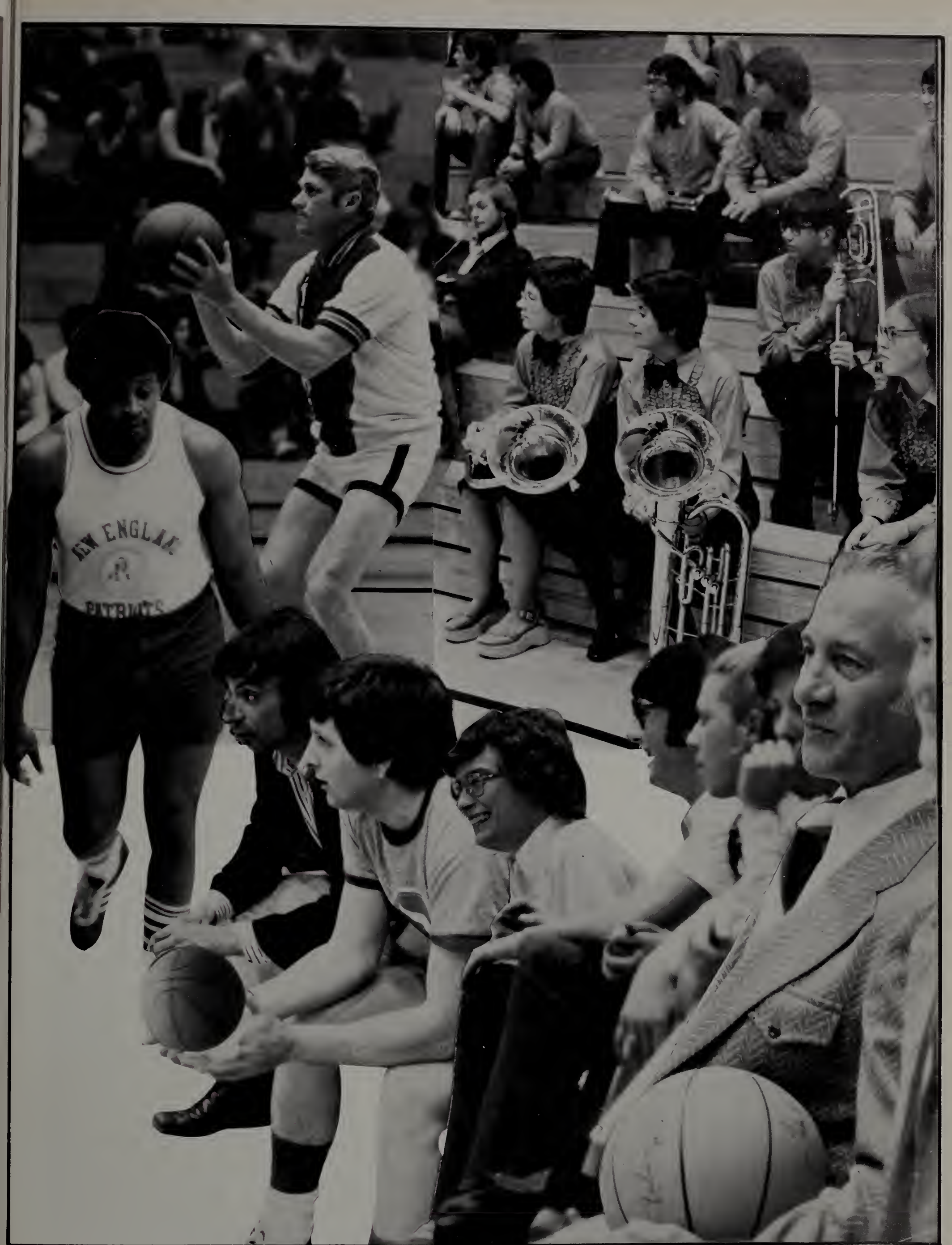




The SMU Gym at 1:30 p.m. on Sunday April 20, 1975 was the scene of a basketball "extravaganza" hosted by Tau Kappa Epsilon. Playing were: The New England Patriots vs. the SMU 'Frat-Rats', the Playboy Bunnies vs. the Political All-Stars, WSAR's D.J.'s vs. SMU's 'Sorority Stompers', with a half-time show by the Dartmouth High School Stage Band. Winner for the night was St. Jude's Children's Research Hospital (for whom the games were played) which collected \$1,000.



Basketball Extravaganza for St. Jude's Hospital





just some of the Torch staff hanging around the office.



Reprinted from the TORCH, May 23, 1975 without permission

To the Editor:

This letter is sort of a general all out commentary. I wanted to write on several occasions about several issues, and never got around to it. Now, I'd like to try and lump all my feelings into one letter.

I have before me the latest two editions of the TORCH, dated May 9 and May 16, 1975, respectively. In particular, the "Commentary" section is the one which usually gets my attention. I especially enjoy it when everybody seems to cut each other up in this section. At least the vituperation is on paper and not where it could get violent.

But seriously, many of the "grievance" letters you do publish (without editing, I presume and hope) are valid and have their place there. For example, I am in total agreement with those five students who felt that the Spotlight (5-5-75) on Editor Richard Dagwan's birthday party was irrelevant. I realize that it was (or at least, seemed to be) an act of patronization for you hard working Boss, but I'm sure we already see enough "Carlotta's" on this Campus without advertising the fact. No offense intended to Mr. Dagwan, but in this particular case, I felt the section was wholly unneeded, and if anything only took up space that could have been used for 'Ads.'

Another thing that comes to mind is the TORCH policy of endorsing candidates. I'm wondering how many big newspapers backed Richard Nixon in 1973, who later had to swallow their magnificent editorials and flush their praises and songs down the toilet. Again, not intended as a cut against the new Student Trustee Andy Sutcliffe, whom I voted for anyway, but the point I'm trying to make is this: Since this is a Student newspaper run by and for Students, why not at least try and get some more opinion on whether or not to make political moves like the one of issue 3-31-75. If the Student Body doesn't mind, then by all means do it. But let the voice of those who have to read the stuff have some say in the matter. (With apologies to King Richard.)

Which brings us to the controversial issue of the SMUT. I first read SMUT while seated in the living room of my Fraternity House trying to head off a terrible hangover. I found it original. Some of it was really funny - some of it was a little grossed out. On the whole, I felt that it was a fine piece of work. To those of us who continually wish to cut up the publication, let me say one thing. I took talent to put together SMUT and it also took work. SMUT represents the best talent that was available to work on it and put it out. Those of us who don't like what they see in it, should utilize their own talents and contribute something themselves to the publication. Recall if you will, "Let he who is without sin throw the first stone." I'm referring to that letter written in the 5-9-75 issue entitled "SMUT leans toward disgusting." I see a very long and impressive list of prominent "names." Well then, why don't any of these "names" get off their padded behinds and contribute something that they'd like to see in the publication. (or is it that they're afraid that SMUT might offer serious competition to TEMPER, which seems to be just as mundane and as boring as SMUT can be crude; Remember the "SCORCH?")

Briefly, I think that 'Triskelion' was one of your best achievements. I'm glad that it is there. It provides some really interesting information. And I also applaud your impressive letter of petition for the JFK Library, which was a wise and very timely move.

I also wish to thank the TORCH for their impressive coverage of the St. Jude Benefit Basketball Games - all one article and one picture when we requested two articles and some space for ads; and who says that some student organizations are prejudiced against the Fraternities and Sororities of SMU? Just a small

Reminder to those who might be: SMU's Greeks were here and flourishing years before there was any TORCH, Student Senate, Board of Governors, BSU, Soncert Series, Radio Station, RATHSKELLAR, Game Rooms, Student Trustee, Women's Center or any other of the "Big" Student organizations existing now. Just keep that in mind as food for thought!

And I can't let that beautiful display of lecturing by Mr. Wayne Borge on the "Poor judgement of the US in Bombing" go unnoticed. True, I'm sure his strong feeling on the subject prompted the commentary, but my feeling is just as strong...I'm damned sick and tired of seeing half-assed backwards little countries out in some corner of the world poke their noses at us, and fire their guns at our ships and kill our Ambassadors and hurt our people, innocent people, all because they're citizens of the United States of America. The President of the United States acted wisely, I think. After all, he could have just as easily vaporized all of Cambodia by pressing a few buttons...I think Mr. Borge's commentary might have been different had he been on the "Mayaguez." And to those who advocate such "Stop Look and Listen" policy. (With apologies to Wayne, who is a good friend of mine; none-the-less, I feel he should re-examine his opinion.)

Looking back on the year of the TORCH, I find it to be a variety of things. Good articles, bad articles, mistakes with ads and plain disregard for certain organizations, excellent feature stories, poor movie reviews (I think you should replace your movie critic, he doesn't ever seem to have a good thing to say about any movie--period). Openness in publishing student opinion, closedness in making Political moves.

The TORCH after all is a student experiment. An experiment that I would like to see continued. It has many improvements to make, but many achievements are behind it. And with the continued dedication of the TORCH staff, including King Richard when he's not sloshed in the Rat, it will continue to get better and better. So my concluding comment to you is "Keep on Truckin', Keep Writing, Keep Trying, Keep Building and God Bless."

Sincerely,
Stephen M. Nichols
Secretary,
Delta Kappa Phi Fraternity.

(Mr. Dagwan replies: Comments from students are always encouraged and are always printed - even letters like Mr. Nichols' who subtly uses character assassination and misconceptions hidden behind "sincere" criticism to attack unfairly. To respond briefly, the TORCH serves the student body and the academic community; we do not serve our own interests as Mr. Nichols suggests.

This newspaper, and proudly, because it is a non-censored student newspaper, certainly has the right and the obligation to support a Student Trustee candidate. Of course we try to sway opinion. That is why we have an "open" editorial page. I use the word "open" because our commentary pages are open to every student on campus for the free expression of their opinion.

Mr. Nichols is again mistaken. When our Managing Editor filled an empty space with a picture of me getting hit in the face with a cake by our then Student Trustee, Mr. Paul Chevrier, we did not cut out any classifieds; that week we hadn't enough ads to fill the page. Therefore, since we have been spotlighting "personalities" on campus all semester, it was her judgment to print the photo. I certainly agree with her judgment.

Yes, I agree, Mr. Nichols, we did give your fraternity much publicity for the St. Jude's game. Fiscally, we cannot hand out free ads to everyone who asks, but we thought your endeavor an admirable one and felt the student body would agree. Your selfishness and ingratitude frankly surprises and angers me.

I agree that the TORCH has improved a great deal. We shall continue to improve in quality and in news coverage. We encourage the help and advice of any student and always have. We are one of the most open organizations on campus and that is reflected in black and white in all the pages of the TORCH. I suggest you read the paper more carefully.

Frankly, it is people like yourself who wait until our last issue to voice disapproval instead of coming in and helping out at the beginning of the semester or even three weeks ago, which is damn upsetting. I ask, "Where were you?"

I refuse to discuss your derogatory statements about me personally. My private life is none of your business. But, I am extremely bothered by people who take unfair and uncalled for pot-shots at my staff who put out a rather fine university paper each week - and with dedication and hard work. I applaud them and thank them on behalf of the student body.)

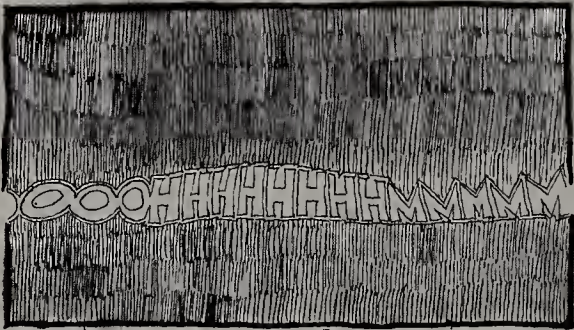


Bette Midler sings at King Richard's party in the Rat

a condensed
and edited
History of the

RATHSKELLAR

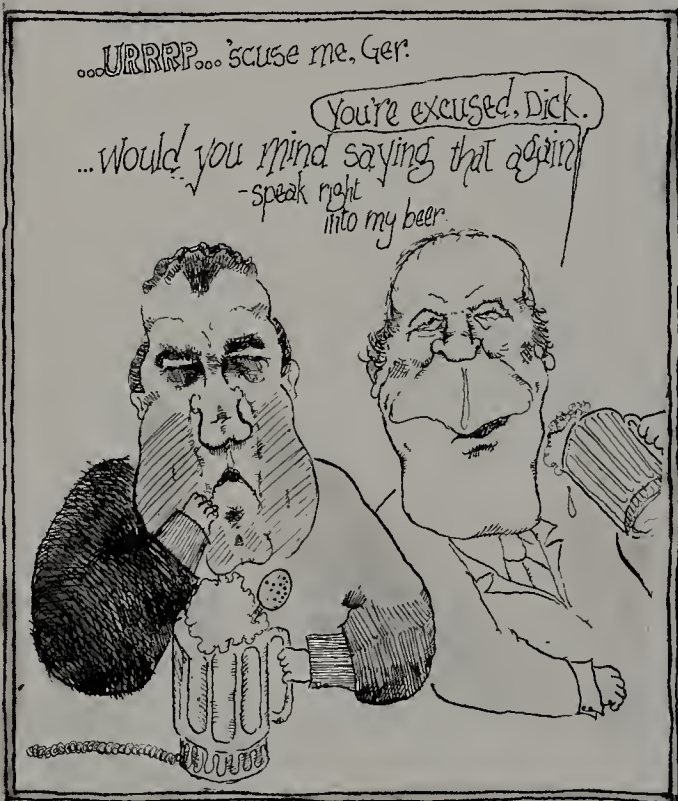
by Jeff Faria



in the beginning, there was
nothing. no booze. no breads. no nothin'.
not even income tax.



then there came the stoned age. when Men were men and
Women weren't, and everyone looked like Gerry Ford with
5:00 shadow.



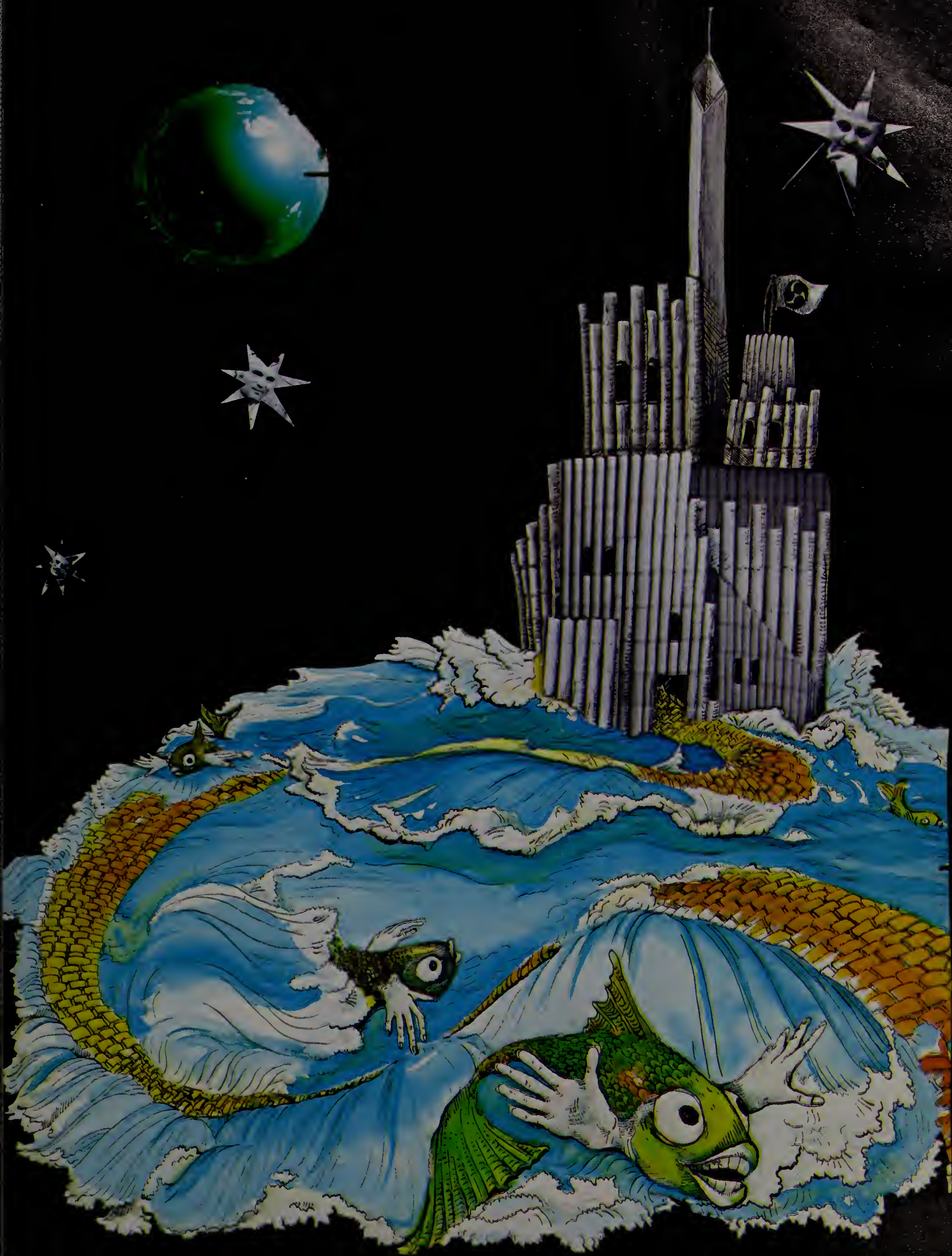
Then came the
Middle Aged, where
everyone painted
on the ceiling
and the ruling
class painted
with White Wash.

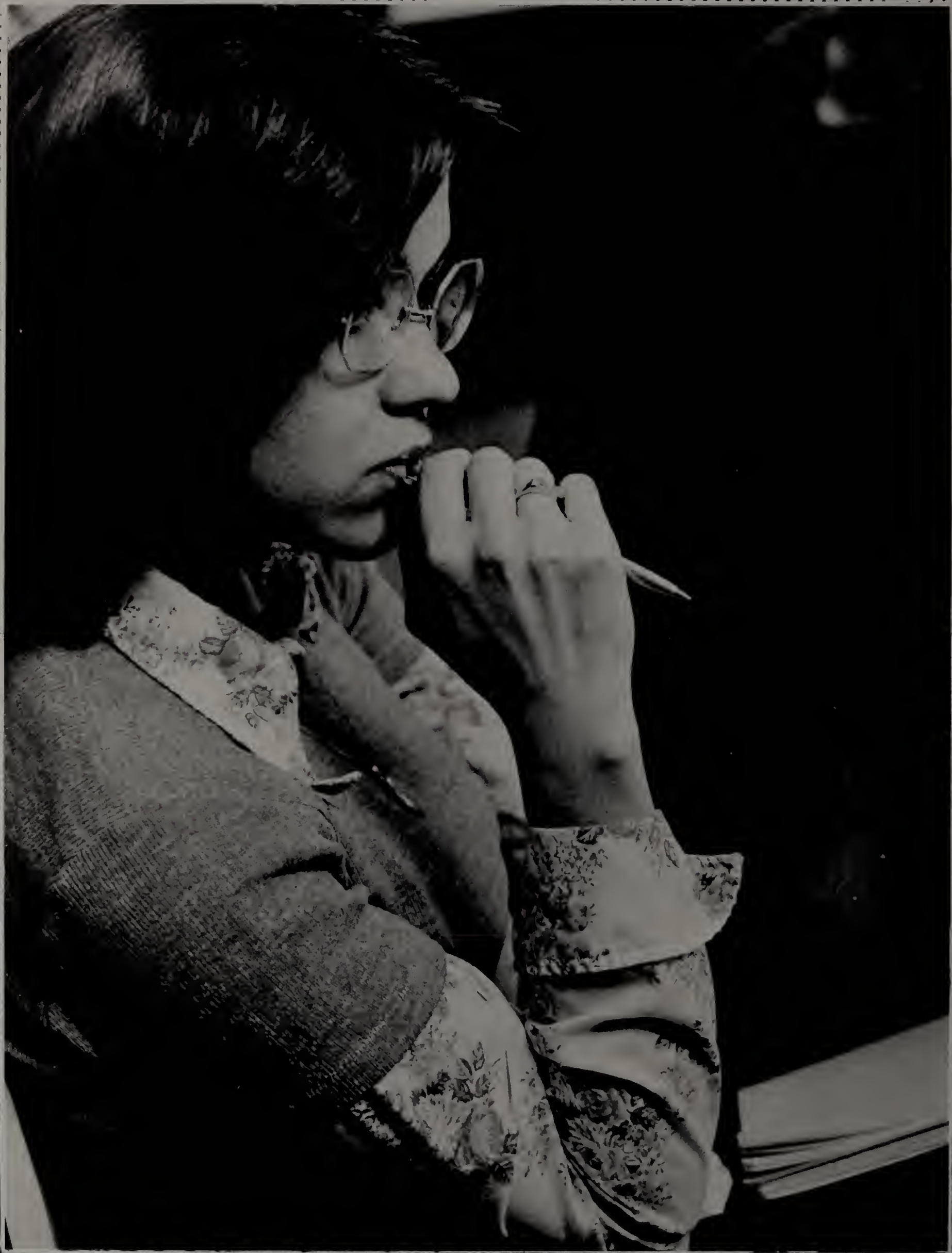
this brings us to
VERY RECENTLY,
when SMOO, too,
had a broom
called a rathskellar.
but not
very loudly...



...which brings us to just about NOW. when the state
has generously built a brand new rathskellar for
the students to finance. Lucky you. Lucky me.



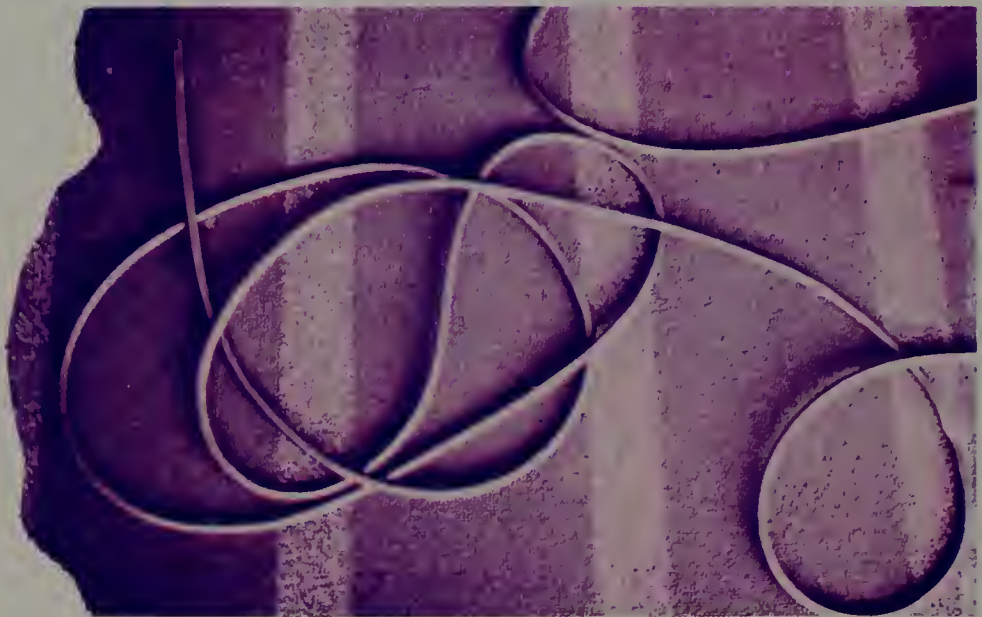
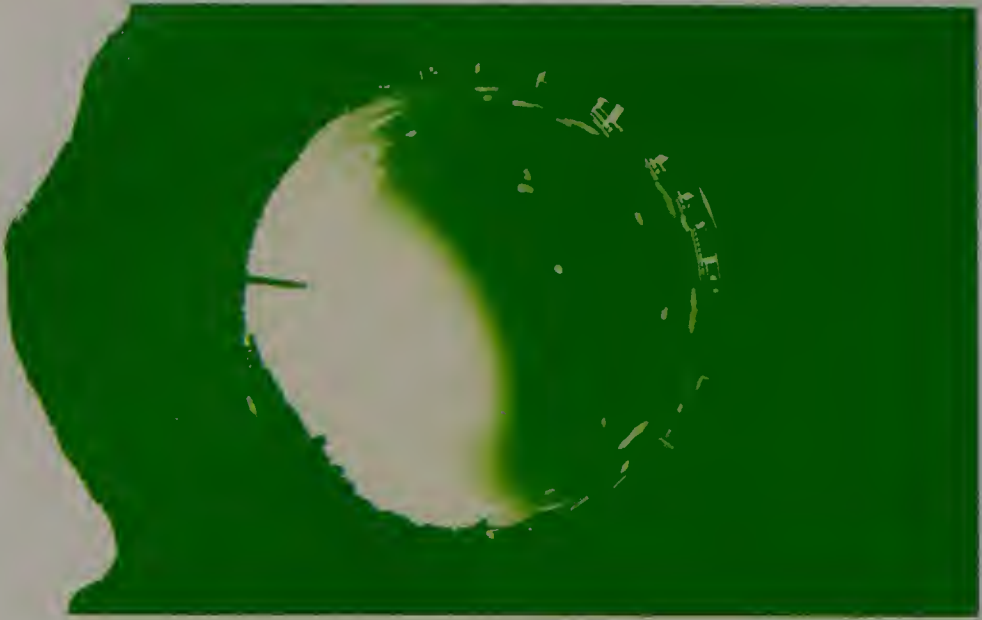




I'm mad at you now
So I'll scream and fight and
act like a child
of nine.
I'm well
caz you've
watch and
tell me
With
of my
look at
and come
a look not sublime

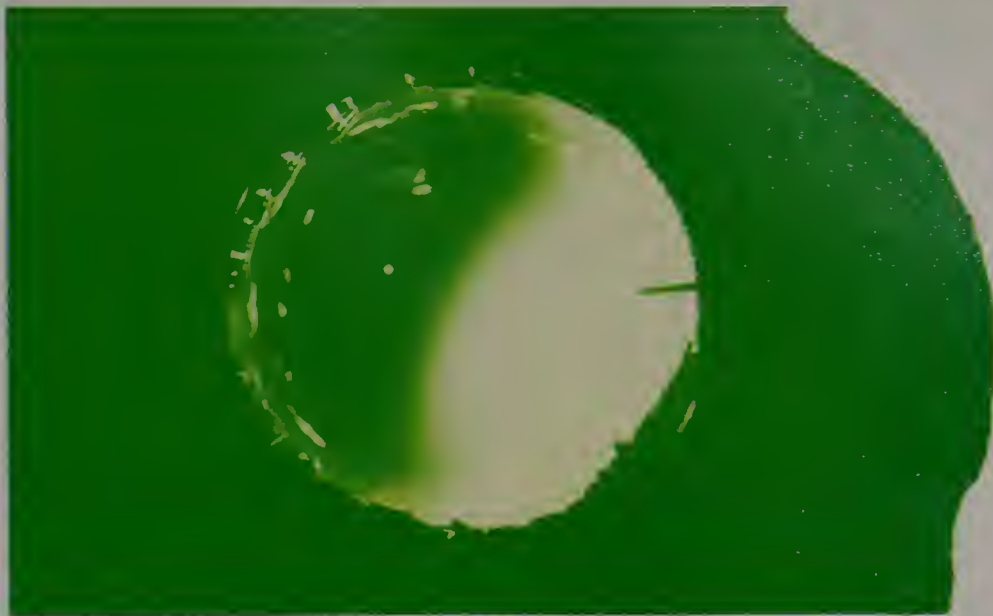
My reason to scream
no longer will matter--- it
and you
to rewind.
worry or
some
blab
were so
but I'd
we start
back at
for no one's
the start
now got the right time.

Perhaps
founded
got the - fret or
you won't - such
the time. - if one
enough
inclined,
rather
right
your watch
fuss, you
back with





M. A.



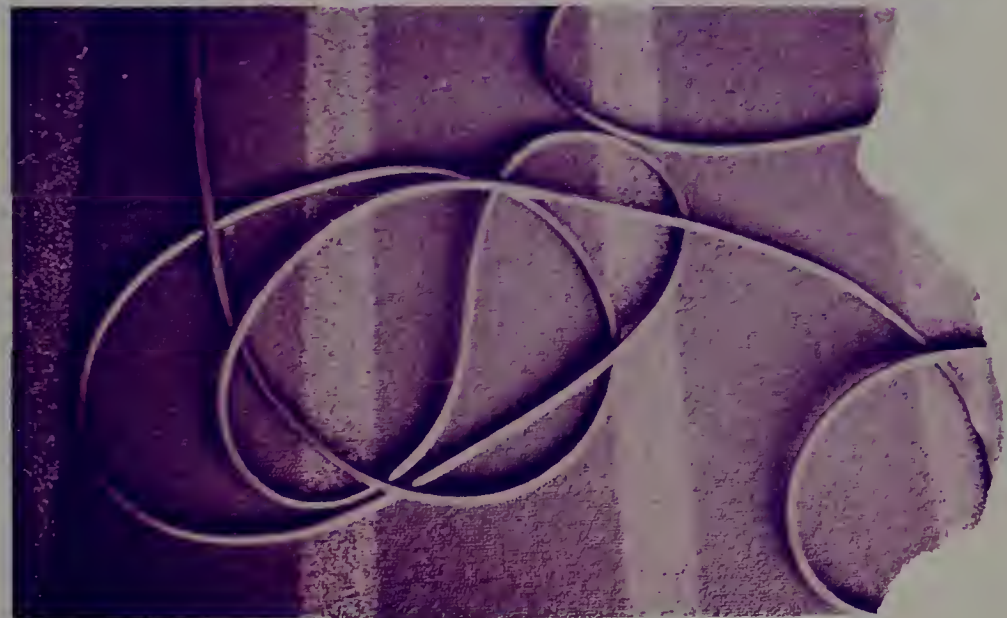
U.C.



U.C.



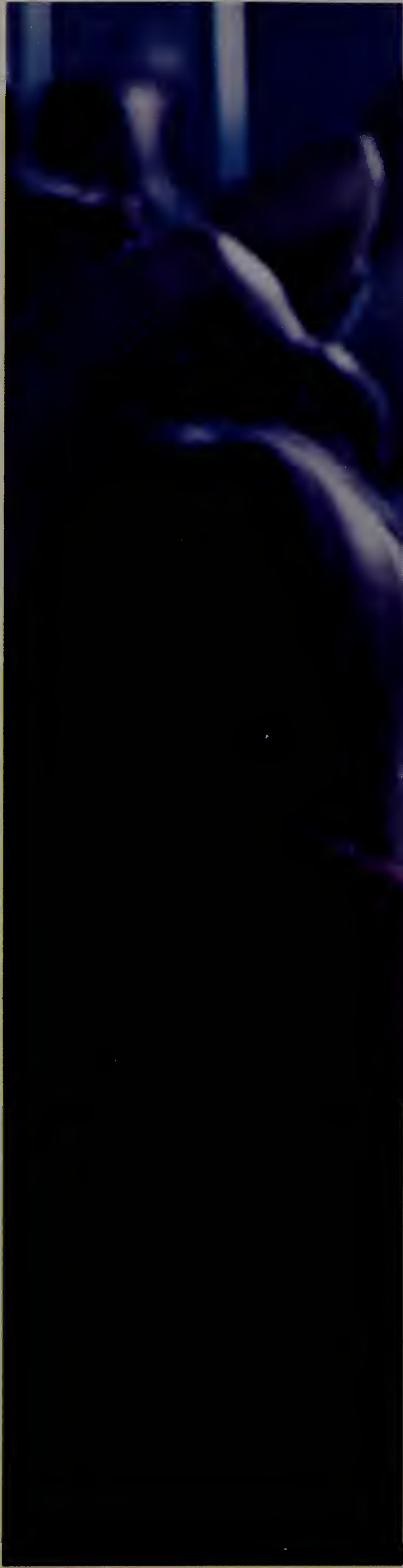
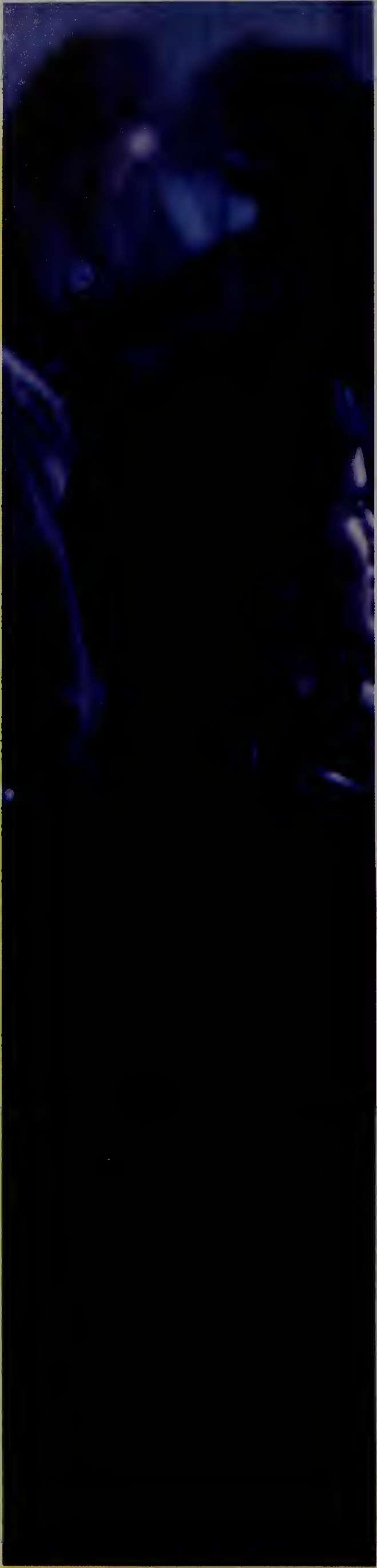
L.M.M.



U.C.







(Tetra Composition)

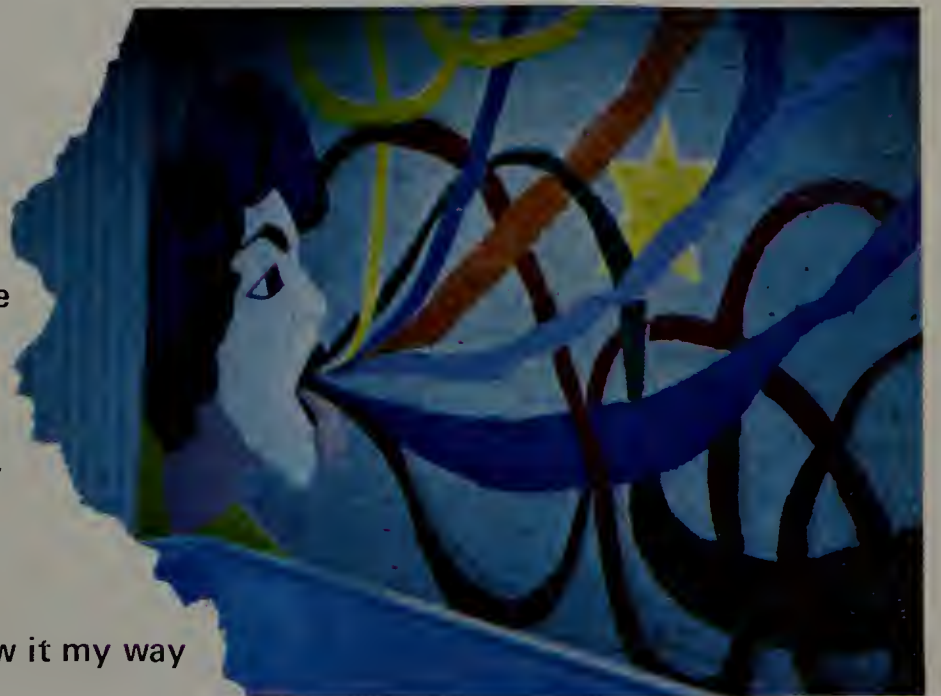
I
a neon pink tube
wormlike
against the pane
of a dark window
blinking off and on
an intestinal script
that read: open,
three steps down
to unearth
local animation
in a bar

II
men on stools
in paisleys, cheques and solids
I remembered
easter egg hunts
the simple content
deliberately hidden
in gaudy shells
and these men lopsided too
simply content
watching a sparkling maid
spread reflections
on an empty glass
in a crowded space
they're laughing
out of key

III
for some reason
the place had
one candle
on a corner ledge
a glowing staff and tiers
of ancient opaque wax
hardened on a glass chamber
for Mateus
I thought:
'slender martyr for medieval light'
and about the energy
that made the neon eel blink
like a serial execution
all night long

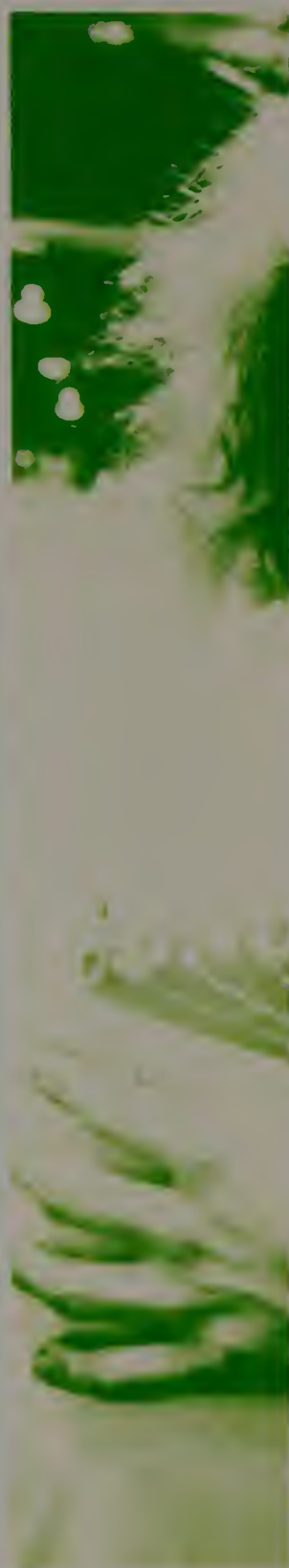
IV
a band played
for dancers freeform
on geometric linoleum
each simple interior
to absorb a simple vibration
passing through this neon life
another sacred body
wrapped in the gauze
of a smoky room
till the night has pulled away
an empty caravan
and I come home
with smoky hair
to wonder what stranger blew it my way
K.

THE OLD RAT CELLAR
ARCADÉ









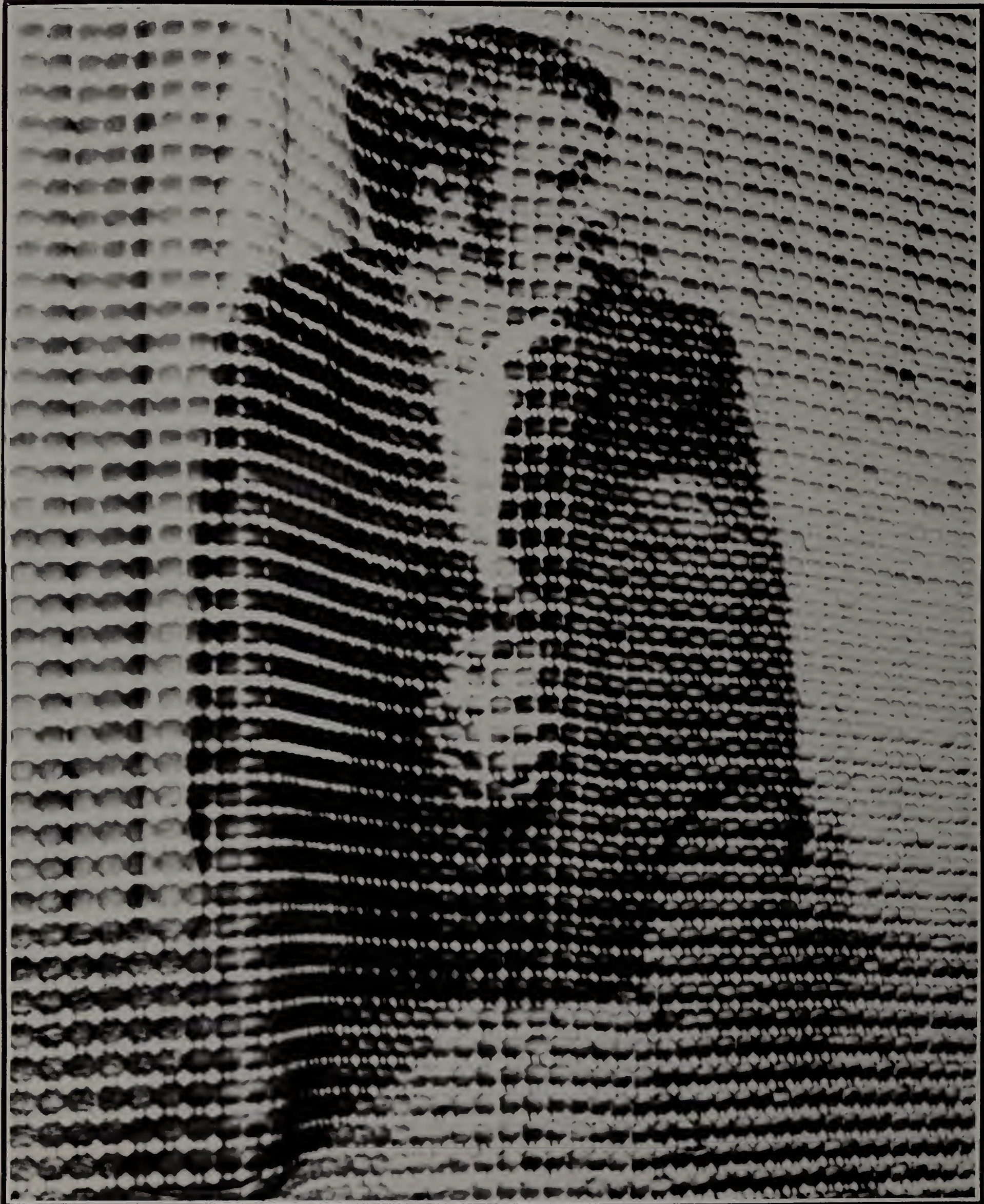
Conclusion
 Their decision about growth:
 Something-or-other clasp
 of earth and air,
 two elements in stardust.
 Beyond a comic objection,
 an equilibrium smile
 is for silent ascension.
 Two are as one,
 a single thought
 journeyed.

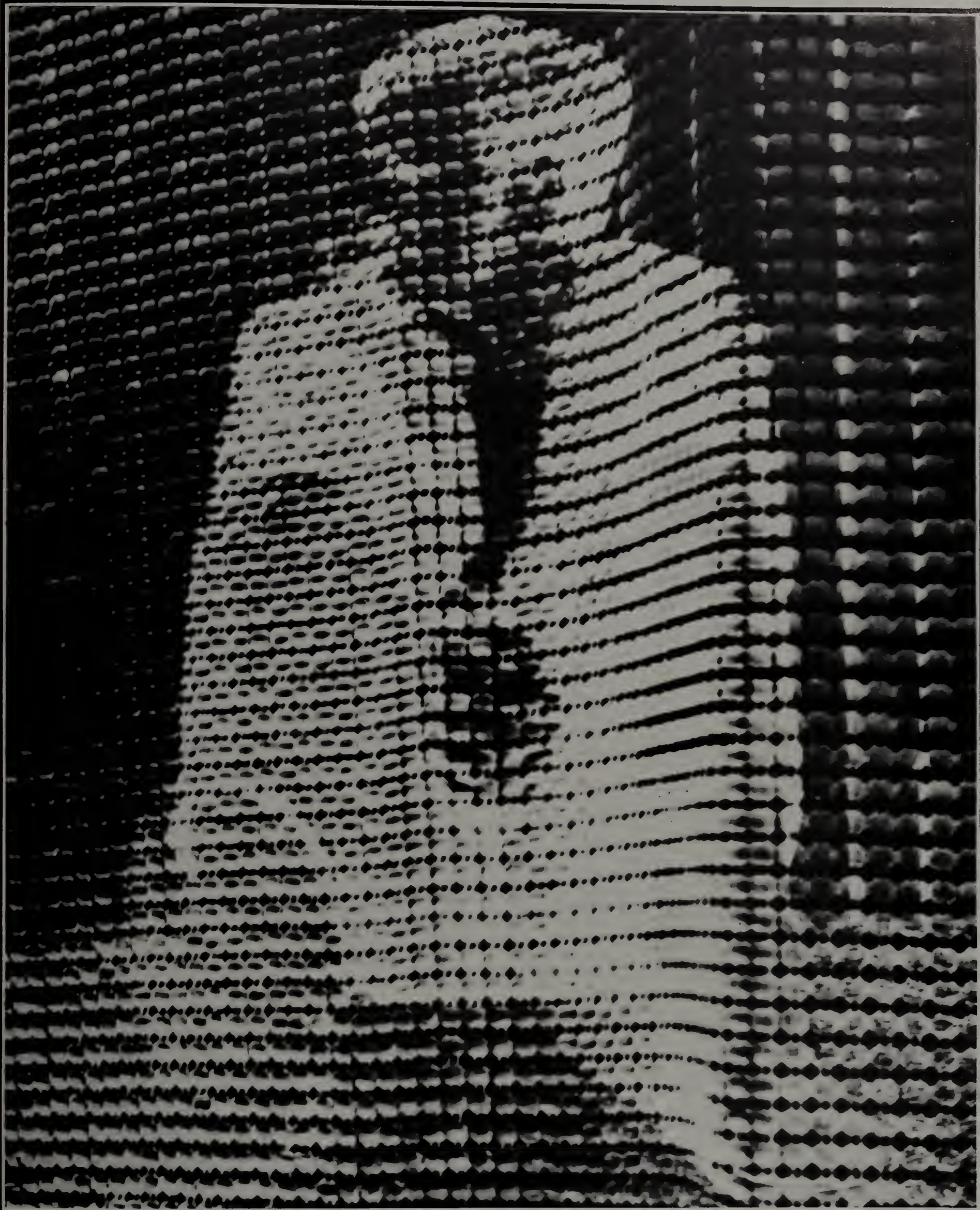
In another conclusion:
 a single thought,
 distemper,
 injections unkindly plunged
 a serum flowing.

In this river
 I lay down
 as singular,
 alone,
 a loser of sorts.
 K.











7C

I am coming
toward the world
crass or resplendent?
I cannot make up my mind
so I'll take a bath instead
and bathe away fears
about indecision
so in the end
all will be resolved
like water
belching down the drain
K.



The Reverend Henry Moule's hellfire and brimstone sermons failed to make much of a mark on history, but his tinkering will never be forgotten in the annals of human sanitation. His most successful invention was the earth closet. Constructed by him in 1860, it consisted of nothing more than a wooden seat over a bucket and a hopper filled with dry earth, charcoal or ashes. The user simply pulled a handle to release a layer of earth from the hopper into the bucket. The container could be emptied at intervals.

Mr. Moule's original earth closet is a rather austere piece of household furniture, but later innovators loaded it with accessories. For example, a device could be added that released the earth each time a user rose from the seat. But the automatic earth release met with some opposition: "In sick rooms," according to one account, "this method of distribution of earth may be found objectionable, as more or less vibration follows the rising and this is apt to disturb the nerves of a patient."

While sanitary history may recognize Henry Moule's contribution, he is no longer a household word. Certainly he is not as well known as Thomas Crapper, father of the flush toilet. In fact, while folk history is good to him, I am convinced he is a myth created by British author Wallace Reyburn, who wrote an amusing biography of him in 1969 entitled "FLUSHED WITH PRIDE." Although the book and the history seem to be a complete figment of the author's imagination, many libraries, including the Library of Congress, file their bibliographical cards for the book as if it were a serious historical treatise on the origin of the water closet.

Who actually invented the water closet is a mystery; its origins go far back in history. One of the earliest indoor bathrooms has been found by archaeologists on Crete. According to the bathroom history "CLEAN AND DECENT" by Lawrence Wright, the great palace of King Minos at Knossos included a water-supply system of terra-cotta pipes that some have judged superior to modern parallel pipes. One of the Knossos latrines appears to have sported a wooden seat and may have worked much like a modern flush toilet.

Cities in the Indus Valley between 2500 and 1500 B.C. also had indoor bathrooms flushed with water. The waste was carried to street drains via brick-lined pits similar to modern septic tanks. Except for the briefly used water closet of Elizabethan times, such engineering did not appear until the middle of the 18th century.

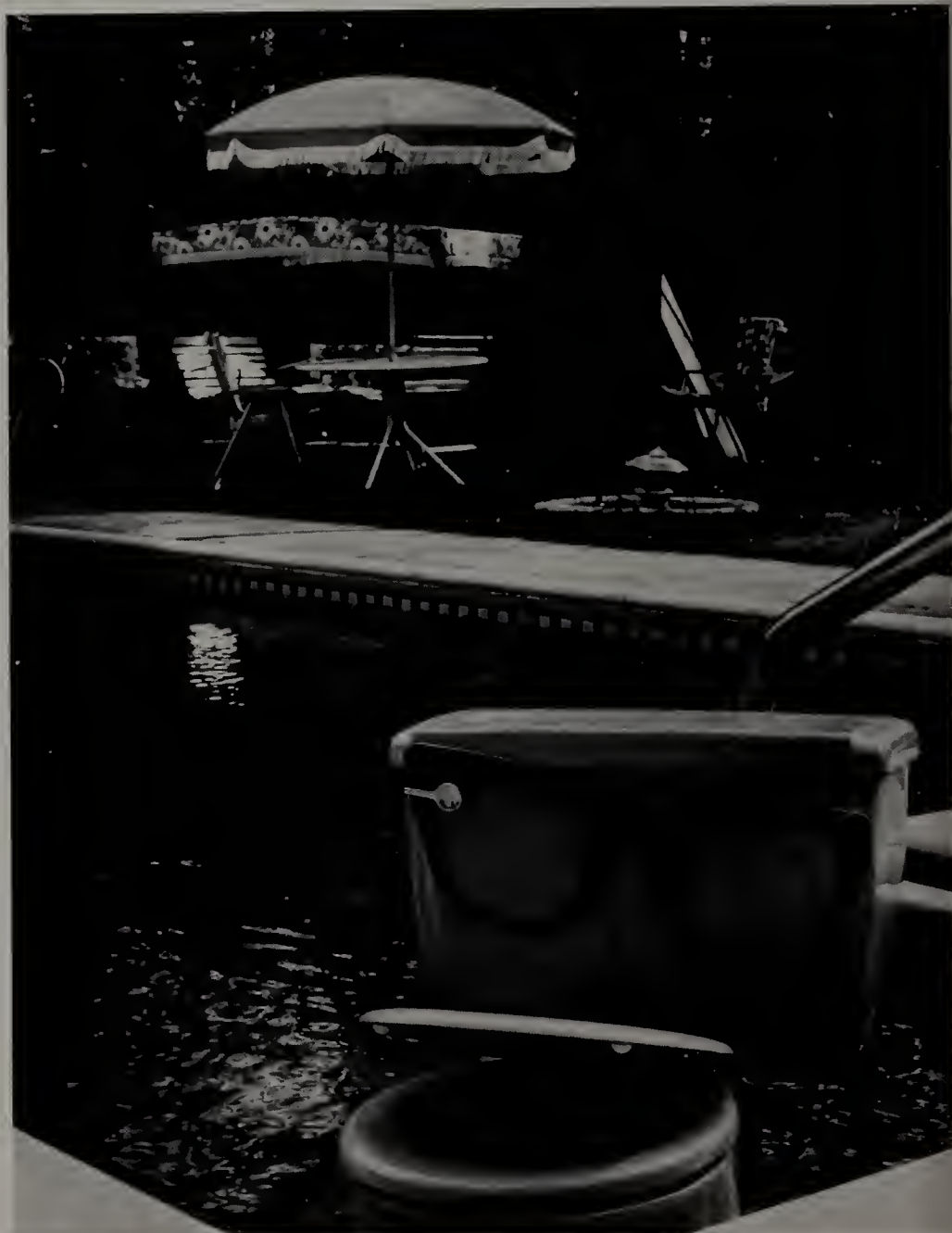
Generally, the 18th and 19th centuries in Europe were dominated by the pan closet or the jerry pot. By 1800 many were elaborate, even to the extent of placing portraits of archenemies (Napoleon was a big hit in England) in the target area. After use, the pots were either emptied or concealed in commodes.

At first the contents of the urban jerry pots were collected by nearby farmers who were delighted to get nitrogen-rich organic fertilizer. But as London and other cities grew, the journey became uneconomical and the waste was generally dumped in larger communal cesspits or in the nearest river. Today's modern sanitary system, with its maze of underground pipes, pumps and treatment techniques, is a direct descendant of the communal cesspits and open sewers which emptied into rivers. For centuries, water as a waste-removal vehicle functioned adequately from the urban resident's standpoint. Ecologically the price may have been high, but urban users found it convenient because it allowed them to simply flush wastes and forget them. Only those people living downstream might be forced to question the wisdom of such a system.

Now, though, as cities grow larger and rivers become more saturated, increasing numbers of people are finding themselves living downstream. In area after area, urban growth is creating major water problems which are becoming front-page news stories. For example, Virginia's Fairfax County, a suburb of Washington, has been forced to declare a moratorium throughout most of the county on residential and commercial sewer applications.

A major villain in each case is the flush toilet. Of all home water users, the flush toilet is the biggest single consumer: The average North American family annually uses 35,200 gallons for toilet flushing.

In addition to water costs, the economic costs of the flush toilet and centralized waste treatment are rising. Currently, the



All photographs from the portfolio of Steven Remo Campopiano

investment in the utilities infrastructure in Western countries is around \$500-\$600 per person. This contrasts sharply with a country such as Tanzania, which in 1969 could spend only \$8 per urban inhabitant. Thus, because of costs, the "modern" sanitary system, which Westerners now take for granted, is out of reach to most of the world's population. Reportedly, 70 percent of the human race does not even have piped water. The World Health Organization estimated in 1972 that only 8 percent of urban families in developing countries of Asia and Africa had access to a sanitary sewage system.

Moreover, energy costs of large centralized sewage treatment systems are staggering. While the professional literature is slim in this area, one estimate is that, at full capacity, a 309 million-gallons-a-day waste-treatment system, such as that being built now for the Washington, D.C., area, will consume as much as 900,000 kilowatt hours of electricity, 500 tons of chemicals and 45,000 gallons of fuel oil daily. Some environmental groups, however, consider this estimate to be a low one and point out that, in any case, burning the sewage to produce 400 dry tons of sludge each day will create a major air pollution problem. Thus, even if the water required for the flush-toilet system were available in abundance, the growing scarcity of the other resources that support such a system is beginning to impose limits.

Already the flush-toilet, central waste-treatment system is in trouble. One response from toilet manufacturers was to begin marketing a "water-saver closet", which uses one-third less water than many older models now in use. Although major manufacturers have had water savers available for several years, an industry source says that these toilets account for no more than five percent of those installed today. He attributed the lack of sales to public apathy concerning water problems and the slightly higher price of the of the water savers.

Even with water savers, however, many of the flush toilet's basic problems still exist, so many people in the field are actively pushing alternative methods of human waste disposal both on a public and a private level. Dr. John R. Sheaffer, a resource

manager with the Chicago firm of Bauer, Sheaffer and Lear, contends that one possibility is simply to use the nutrient-rich sewage, after deodorizing and disinfecting it, to irrigate agricultural lands and let the water filter through the soil and into an "under drainage" system where purity can be monitored. The soil naturally cleanses the liquid wastes, except during freezing winter months, when the sewage can be stored for spraying on fields later.

Dr. Sheaffer's system has been tried in communities and found to work successfully. Bakersfield, California, and Abilene, Texas, are among larger cities that rely on land treatment of sewage. These systems use far less energy and chemicals than the advanced waste-treatment system, which tries to restore the waste water to its original quality. Michigan's Muskegon County recently put into operation a large (28-million-gallon-a-day) system using Dr. Sheaffer's "living filter" principle.

Among its advantages is the fact that the land treatment system lets man work with nature, not against it. But its critics are quick to point out that land treatment requires large areas of land, a commodity that is also in short supply around large metropolitan areas. There is also concern among health officials that such systems might not screen out potentially harmful viruses, bacteria and industrial chemicals. Dr. Sheaffer's answer is that the water projects he has worked with have always met pure-water specifications. In addition, the drainage system prevents salt-buildup and waterlogging of soil.

For all its promise in cities that already have the plumbing, access to agricultural land and abundant water, land-treatment schemes fall short of meeting criticism that challenges the centralized waste-treatment approach with all its piping, rights-of-way, energy use, water waste and control regulations.

One critic of the centralized flush-it-and-and-pass-it-on system, Berkeley architect Sim Van der Ryn, has imagined how future archaeologists, sifting through the material remains of our present culture hundreds of years from now will interpret the curiously shaped ceramic bowl in each house, hooked up through miles



of pipe to a central factory of tanks, stirrers, cookers, and ponds, emptying into a river, lake or ocean. According to Van der Ryn their report might read:

By early in the twentieth century, urban earthlings had devised a highly ingenious food production system whereby algae were cultivated in large centralized farms and piped directly into a ceramic food receptacle in each home.

The difficult challenge is to find a workable alternative. In a publication entitled "STOP the FIVE GALLON FLUSH!" the Minimum Cost Housing Group at McGill University's School of Architecture in Montreal examined systems from around the world that are designed for home use, and catalogued 52 of them from 11 countries. In their evaluation, the group steered clear of thinking of the modern flush toilet as "advanced," compared to a technology such as the pit latrine. As the researches point out, "under certain conditions the latter is ecologically sound, cheap and quite safe."

What they found is a tribute to human ingenuity. For example, you can purchase a toilet from a Norwegian company for about \$400 which uses an attached freezer to solidify the wastes so that there is no smell and no bacterial action. The toilet does require electricity, but no water or chemicals. The wastes are stored in a biodegradable plastic bag which can later be composted. At first the toilet suffered from a slight technological problem: The refrigerated air not only froze the waste, but it also chilled the seat, in turn chilling consumer interest. Now, however, freeze toilets stream warm air from the refrigeration unit's compressor over the seat to keep it warm.

If the freeze toilet doesn't light consumer fires, there are a variety of toilets that go to the other extreme; they incinerate the wastes with natural gas and/or electric heat. A Swedish design, the Pactor 101, utilizes the versatility of plastic to collect waste in a tube which sealed by heat after each use to form a link in a large plastic "sausage." The chain is then stored in a removable plastic bag until it is discarded, along with other non-biodegradable industrial age byproducts, somewhere in the great "away."

The World Health Organization, with headquarters in Geneva, has another, more ecological, approach: It offers plans for constructing a small-scale plant that can recover methane gas from human and animal wastes. The gas can be used for cooking, heat-

ing or for power. Critical to the operation of such a unit is an abundance of manure so that animals, which produce larger quantities of manure than people, are essential to this approach. Horses and cows produce about 10 to 16 tons of waste per year whereas humans add only 30 to 60 pounds per capita in the same time period. What humans lack in quantity, they make up for in quality; our waste is rich in nitrogen and phosphorous, needed for biological digestion and methane production from materials such as cellulose, which have a high carbon content. The World Health Organization points out that a ton of manure can yield 65 to 90 cubic yards of gas per digestion cycle, depending upon the temperature. A cycle can be from 1 to 12 months. The initial costs of such systems are comparatively high, but operation and maintenance are insignificant.

For those without the necessary animals to support a methane toilet, the Swedes, who are undoubtedly emerging as the leaders in the world's alternative-toilet development race, have come up with another design which uses virtually nothing as a transport medium, thus eliminating the problems created by moving wastes with large volumes of water. This toilet, manufactured by Sweden's Electrolux Company, utilizes a vacuum pipe to move wastes. Invented in the 1950s, it has been applied successfully in a number of different scales of operation, including railroad cars, a camp site with 83 toilets and a small community of 273 homes. The advantages of the system are that it requires only a small amount of water, less waste is created which has to be stored and removed, and smaller pipes can be used. Although cheaper to operate than a conventional system, its initial costs are high: A one-toilet installation costs about \$1,200.

Other countries have also developed interesting designs which rely upon water, utilizing it much more efficiently. A Japanese model, made by Toto Ltd., takes the bold step of mating the standard washbasin with the standard toilet. The result is a freestanding unit which uses water from the sink, mounted on the top of the toilet tank, for flushing. The saving on water from the integration is around 25 percent. In addition, there are also savings in cost and space, since the two bathroom fixtures occupy the space normally required by one. The Minimum Cost Housing Group at McGill University has modified this design and cast it in sulfur concrete, an extremely cheap material, so that these toilets can be made for about \$50. An English modification, marketed by Ideal-Standard Ltd. for less than \$20 each, allows a person to selectively flush the toilet. The tank releases either one or two gallons depending upon the requirements. Uruguay has produced a flexible toilet tank which functions on the principle of the punching bag. It has virtually no moving parts and is activated when the user depresses a plastic cistern by hand so that water can flow into the downpipe. This gives the user control over the amount of water released.

Even these ingenious approaches to waste removal have their drawbacks, because they are either too expensive for much of the world's population, or use too much energy or water. But after a careful search for toilet alternatives, another approach to the waste problem is beginning to interest increasing numbers of people---composting.

The principle of using human waste or night soil as fertilizer has been known and utilized in some cultures for centuries, although it has been little used in the West. In the late 1930s Rikard Lindstrom, a Swedish art teacher, began experimenting with a toilet that would compost human waste for use on his garden. He was also motivated to work on the system out of concern for the sewage contamination of the Baltic bay near his home. The product of his work is the Clivus Multrum, a toilet which successfully composts wastes without water, electricity or chemicals. The name comes from "clivus," which is Latin for "inclining," and "multrum," which is Swedish for "composting room."

The device itself is a fiber glass container about nine feet long, three feet wide and five feet high. It contains three compartments, a top for human waste, a middle one for vegetable scraps and other organic refuse, and a lower one which holds the finished compost. A vent pipe at the top of the composting chamber allows odors and gas to exhaust out the top of the house. The early Clivuses had to be installed in basements directly underneath the bathroom and garbage chutes, but a later model utilizes a screw transport to move wastes so that the toilets and composting chamber can be mounted at the same level. It also allows multiple toilets to be connected to the same Clivus. The Clivus is odorless, thanks to a unique design which utilizes the heat created by composting organic matter. The heated air in the chamber rises through the vent pipe thereby creating a downdraft at the toilet stool and garbage chute. It is strong enough to pull the flame of a match downward when held over the toilet.



To get the composting process started, the bottom of the container must be lined with organic material such as peat, garden soil and grass clippings. After the initial loading the process continues indefinitely, producing several buckets of humus per year per person. The newly formed rich soil in the bottom chamber can be removed about once a year, after a startup period of about two years.

In Sweden and Norway more than a thousand Clivuses are in operation, and it has been given the blessings of the Swedish Ministry of Health. Some communities in Sweden even give Clivus owners a tax rebate because they reduce the cost of municipal services such as sewage and garbage collection. Extensive tests by Swedish health authorities have found that no harmful bacteria, viruses or parasites can withstand the year or so of heat and bacterial action produced by the composting process. Although tests indicate that the end product of the Clivus process is perfectly safe for garden use, "ORGANIC GARDENING AND FARMING" magazine recommends as an extra safety precaution, that it not be used on edible root crops. It can be used on other plants.

The composting toilet is getting widespread use in Scandinavia, but only a few have been sold in the United States. A firm in Cambridge, Massachusetts, Clivus Multrum USA, Inc., has acquired a franchise for the system and is now producing them in a plant in Maine. Although costs are still high at about \$1,500 per installation, this is expected to come down with mass production. Experiments are also under way to fabricate the toilet out of cheaper materials.

The state of Maine has recently rewritten its plumbing code to permit the installation of composting toilets. Some health authorities in other states are also allowing them to be installed experimentally.

Established and backed by Abby Rockefeller, the company she has created is staffed by people who promote the toilet with all the fervor that her ancestors used to sell Americans on Standard Oil. "I look at it this way," says Bob Pacheco, the installa-

tions director who, if possible, personally visits the site of each installation. "I don't like the idea of turning the oceans and rivers into open sewers. Every Clivus I install in a family dwelling could mean 40,000 gallons less sewage for Boston harbor or another body of water."

The Clivus can handle all human waste, including urine, plus table scraps and other organic material such as the contents of a vacuum cleaner bag, but it cannot handle too much water. As a result the "gray water" produced by washing dishes or hands must go into a conventional system. But Miss Rockefeller thinks she can solve that problem. Her next project is a greenhouse adjacent to her conventional frame house in Cambridge that will utilize waste water to grow plants. She has installed a Clivus in her house and reports no trouble after more than a year of operation. To get the composting process going she dumped into her Clivus all the organic wastes from a neighborhood restaurant. She has also added earthworms and other creatures to see if they can tolerate the heat and speed of the decomposition process.

The initial costs may appear prohibitively expensive, yet it is already competitive in areas where steep sewer hookup fees are required for conventional toilets. As mass production and alternative materials bring the Clivus' price down, it will be even more attractive. In addition, a group that Sim Van der Ryn works with in California, the Farallones Institute, is experimenting with ways people may build their own composting toilet. Their initial model can be built for less than \$100 out of concrete blocks.

Some may view the composting toilet as simply a throwback to the outhouses of the past and reject it, but that would be short-sighted. Its time appears near at hand, as "No swimming, fishing or boating" signs pop up with increasing frequency on the banks of our rivers. With no connections to external networks, no moving mechanical parts, and its useful by-product, the composting toilet is a beautifully simple piece of technology of which a society could be proud. □



Heathen unyielding
wasting your feelings
when polarities change their sides
and all of those unsuspecting martyrs of
their own lines
are caught like shellfish when the tide rolls down.

Heathen unyielding
breaking and building
sorting the finest kind
and all of those silver sequined passions
seeking prizes
are caught like rhinestones by a jeweler's eye

Heathen unyielding
heaving and reeling
stumbling through your lines
and all of those ancient chants and dances
unappealing
are something more than what we've all been
dealing in.

Christine





"How can you say awful things about America when you live in Italy?" Whenever I go on television, I hear that plangent cry. From vivacious Barbara Walters of the TODAY show (where I was granted six minutes to comment on last November's elections) to all other vivacious interviewers across this great land of ours, the question of my residency is an urgent matter that must be mentioned as soon as possible so that no one will take seriously a single word that that awful person has to say about what everybody knows is not only the greatest country in the history of the world but a country where vivacious Barbara Walters et al. can make a very pretty penny peddling things that people don't need. "So if you no liva here," as sly fun-loving Earl Butz might say, "you no maka da wise-cracks."

Usually I ignore the vivacious challenge: the single statement on television simply does not register; only constant repetition penetrates... witness the commercials. Yet on occasion, when tried, I will rise to the bait. Point out that I pay full American tax—fifty percent of my income contributes to the support of the Pentagon's General Brown, statesman/soldier and keen student of the Protocols of the Elders of Zion. Remind one and all that I do spend a good part of my time in the land of the free, ranging up and down the countryside for months at a time discussing the state of the union with conservative audiences (no use talking to the converted), and in the process I manage to see more of the country than your average television vivacity ever does. In fact, I know more about the relative merits of the far-flung Holiday Inns than anyone who is not a traveling salesman or a Presidential candidate.

Last fall I set out across the country, delivering pretty much the same commentary on the state of the union that I have been giving for several years, with various topical additions, subtractions. In one four-week period I gave fifteen lectures, starting with the Political Union at Yale and then on to various colleges and town forums in New York, New Jersey, West Virginia, Nebraska, Missouri, Michigan, Washington, Oregon, California...

October 29. Bronxville, New York. A women's group. Thirty in the morning in a movie house where Warhol's FRANKENSTEIN was playing. Suitable, I decide. In the men's room is a life-size dummy of a corpse that usually decorates the lobby. Creative management.

Fairly large audience—five, six hundred. Very conservative—abortion equals euthanasia. Watergate? What about Chappaquiddick?? Our dialectic would not cause Plato to green with Attic envy.

I stack the cards of my text in the lectern. Full light on me. Audience in darkness. Almost as restful as the creative stillness of a television studio. I feel an intimacy with the camera that I don't with live audiences. Had I played it differently I might have been the electronic Norman Thomas, or George Brent.

I warn the audience: "I shall have to refer to notes." Actually, I read. Could never memorize anything. No matter how many times I give the same speech, the words seem new to me.... like Eisenhower in 1952: "If elected in November," the Great Golfer read dutifully from the text plainly new to him, "I will go to ...Korea?" The voice and choler rose on the word "Korea." No one had told him about the pledge. But go to Korea he did, resentfully.

I reassure the audience that from time to time I will look up from my notes, "in order to give an air of spontaneity." Get them laughing early. And often. Later the mood will be quite grim out there as I say things that often said in this great land of ours where the price of freedom is eternal discretion.

For some minutes, I improvise. Throw out lines. Make them laugh. I've discovered that getting a laugh is more a trick of timing than of true wit (true wit seldom provokes laughter; rather the reverse). I tell them that although I mean to solve most of the problems facing the United States in twenty-seven minutes—the time it takes to read my prepared text (question time then lasts half an hour, longer if one is at a college speaking in the evening), I will not touch on the number one problem facing the country—the economy (this is didingenuous: politics is the art of collecting and spending money and everything I say is political). "I leave to my friend Ken Galbraith the solving of the depression." If they appear to know who Galbraith is, I remark how curious it is that his fame is based on two books, "THE LIBERAL HOUR," published just as the right-wing Nixon criminals hijacked the Presidency, and "THE AFFLUENT SOCIETY," published shortly before we went broke. Rueful laughter.

I begin the text. Generally the light is full in one's eyes while the lectern is so low that the faraway words blur on my cards. I crouch; squint. My heart sinks as flashbulbs go off and cameras click: my second chin is not particularly noticeable when viewed straight on but from below it has recently come to resemble Hubert Humphrey's bullfrog swag. Do you dare to wear a scarf? Or use metal clamps to tuck the loose skin up behind the ears like a certain actress who appeared in a television play of mine years ago? No. Let the

flesh fall to the earth in full public view. Soldier on. Start to read.

"According to the polls, our second principal concern today is the breakdown of law and order. Now, to the right wing, law and order is often just a code phrase meaning "get the niggers." To the left wing it often means political oppression. When we have one of our ridiculous elections—ridiculous because they are about nothing at all except personalities—politicians declare war on crime which is immediately forgotten after the election."

I have never liked this beginning and so I usually paraphrase. Shift lines about. Remark that in the recent Presidential election (November 7, 1972) sixty-two percent of the people chose not to vote. "They aren't apathetic, just disgusted. There is no choice."

Sometimes, if I'm not careful, I drift prematurely into analysis of the American political system: there is only one party in the United States, the Property party (thank you, Dr. Lundberg, for the phrase) and it has two wings: Republican and Democrat. Republicans are a bit stupider, more rigid, more doctrinaire in their laissez-faire capitalism than the Democrats, who are cuter, prettier, a bit more corrupt—recently (nervous laugh on that)—and more willing than the Republicans to make small adjustments when the poor, the black, the anti-imperialists get out of hand. But, essentially, there is no difference between the parties. Those who gave Nixon money in '68 also gave money to Humphrey.

Can one expect any change from either wing of the Property party? No. Look at McGovern. In the primaries he talked about tax reform and economic equality...or something close to it. For a while it looked as if he was nobly preparing to occupy a long box at Arlington. But then he was nominated for President and he stopped talking about anything important. Was he insincere in the primaries? I have no idea. I suspect he was just plain dumb, not realizing that if you speak of economic justice or substantial change you won't get the forty million dollars a Democratic candidate for President needs in order to pay for exposure on television where nothing of any real importance may be said. Remember Quemoy? and her lover Matsu?

Once I get into this aria, I throw out of kilter the next section. Usually I do the Property party later on. Or in the questions and answers. Or not at all. One forgets. Thinks one has told Kansas City earlier in the evening what, in fact, one had said that morning in Omaha.

Back to law and order.

"An example: roughly eighty percent of police work in the United States has to do with the regulation of our private morals. By that I mean, controlling what we drink, eat, smoke, put into our veins—not to mention trying to regulate with whom and how we have sex, with whom and how we gamble. As a result, our police are among the most corrupt in the Western world."

Nervous intake of breath on this among women's groups. Some laughter at the colleges. Glacial silence at Atlantic City. Later I was told, "We've got a lot of a very funny sort of element around here...you know, from Philadelphia, originally. Uh...Like Italian." I still don't know quite what was meant.

"Not only are police on the take from gamblers, drug pushers pimps, but they find pretty thrilling their mandate to arrest prostitutes or anyone whose sexual activities have been proscribed by a series of state legal codes that are the scandal of what we like to call a free society. These codes are very old of course. The law against sodomy goes back fourteen hundred years to the Emperor Justinian, who felt that there should be such a law because, as everyone knew, sodomy was a principle cause of earthquake."

"Sodomy" gets them. For elderly, good-hearted audiences I paraphrase; the word is not used. College groups get fuller discussion of Justinian and his peculiar law, complete with quotations from Procopius. California audiences living on or near the San Andreas fault laugh the loudest—and the most nervously. No wonder.

"Cynically one might allow the police their kinky pleasures in busting boys and girls that attract them, not to mention their large incomes from the Mafia and other criminal types, if the police showed the slightest interest in the protection of persons and property, which is why we have hired them. Unhappily for us, the American police have little interest in crime. If anything, they respect the criminal rather more than they do the hapless citizen who has just been mugged or ripped off.

"Therefore, let us remove from the statute books all laws that have to do with private morals—what are called victimless crimes. If a man or woman wants to be a prostitute that is his or her affair. It is no business of the state what we do with our bodies sexually. Obviously laws will remain on the books for the prevention of rape and the abuse of children, while the virtue of our animal friends will continue to be protected by the S.P.C.A."

Relieved laughter at this point. He can't be serious... or is he?

"Let us end the vice squad. What a phrase! It is vice to go to bed with someone you are not married to or someone of your own sex or to get money for having sex with someone who does not appeal to you—incidentally, the basis of half the marriages of my generation."

Astonished laughter at this point from middle-aged women... and by no means women liberationists. I speak only to, as far as I am able, conservative middle class audiences off the beaten track—Parkersburg, West Virginia; Medford, Oregon; Longview, Washington. If the women respond well, I improvise; make a small play: "Marvin may not be handsome but he'll be a good provider...and so Marion walks down the aisle a martyr to money." Encouraging that "nice" women are able to acknowledge their predicament openly. I got no response five years ago.

"Let us make gambling legal. Those who want to lose their money gambling should have every right to do so. The principal objectors to legalized gambling are the Mafia and the police. They will lose money. Admittedly a few fundamentalist Christians will be distressed by their neighbors' gambling, but that is a small price to pay for the increased revenue to the cities, states, and Federal Government, not to mention a police force which would no longer be corrupted by organized crime.

"All drugs should be legalized and sold at cost to anyone with a doctor's prescription."

Intake of breath at this point. Is he a drug addict? Probably. Also, varying degrees of interest in the subject, depending on what part of the country you are in. Not much interest in Longview because there is no visible problem. But the college towns are alert to the matter as are those beleaguered subs close to the major urbs.

"For a quarter of a century we have been brainwashed by the Bureau of Narcotics, a cancer in the body politic that employs many thousands of agents and receives vast appropriations each year in order to play cops and robbers. And sometimes the cops we pay for turn out to be the robbers or worse. Yet for all the legal and illegal activities of the Bureau the use of drugs is still widespread. But then if drugs were entirely abolished thousands of agents would lose their jobs, and that would be unthinkable.

Around in here I take to discussing the findings of one doctor who had recently been on television warning of the perils of pot. Apparently too much pot smoking will enlarge the breasts of young males (Myra Breckinridge would have a lot to say on this subject but I may not) while reducing their fertility. I say, "Isn't this wonderful?" using a Nixon intonation; and recommend that we get all the males in the country immediately on pot. The women laugh happily; a sort of pill for the male has always been their dream. Equality at last.

I play around with the idea of Southern Senators doing television commercials, pushing the local product: "Get your high with Carolina Gold." I imitate Strom Thurmond, puffing happily.

"How would legalization work? Well, if heroin was sold at cost in a drugstore it would come to about fifty cents a fix—to anyone with a doctor's prescription. Is this a good thing? I





hear the immediate response: Oh, God, every child in America will be hooked. But will they? Why do the ones who get hooked get hooked? They are encouraged to take drugs by the pushers who haunt the playgrounds of the cities. But if the drugs they now push can be bought openly for very little money then the pushers will cease to push.

"Legalization will also remove the Mafia and other big-time drug dispensers from the scene, just as the repeal of Prohibition eliminated the bootleggers of whiskey forty years ago."

I feel I'm going on too long. My personal interest in drugs is slight. I've tried opium, hashish, cocaine, LSD, and pot, and liked none of them except cocaine, which leaves you (or at least me) with no craving for more. Like oysters. If in season, fine. Otherwise, forget them. Pot and opium were more difficult for me because I've never smoked cigarettes and so had to learn to inhale. Opium made me ill; pot made me drowsy.

"The period of Prohibition—called the noble experiment—brought on the greatest breakdown of law and order the United States has known until today. I think there is a lesson here. Do not regulate the private morals of people. Do not tell them what they can take and not take. Because if you do, they will become angry and antisocial and they will get what they want from criminals who are able to work in perfect freedom because they have paid off the police.

"Obviously drug addiction is a bad thing. But in the interest of good law and order, the police must be removed from the temptation that the current system offers them and the Bureau of Narcotics should be abolished."

"What to do about drug addicts? I give you two statistics. England with a population of over fifty-five million has eighteen hundred heroin addicts. The United States with over two hundred million has nearly five hundred thousand addicts. What are the English doing right that we are doing wrong? They have turned the problem over to the doctors. An addict is required to register with a physician who gives him at controlled intervals a prescription so that he can buy his drug. The addict is content. Best of all, the society is safe. The Mafia is out of the game. The police are unbribed, and the addict will not mug an old lady in order to get money for his next fix."

Eleanor Roosevelt maintained that you should never introduce more than one "new" thought per speech. I'm obviously not following her excellent advice. She also said that if you explain things simply and in proper sequence people will not only understand what you are talking about but, very often, they will begin to realize the irrationality of some of their most cherished prejudices.

One of the reasons I took the trouble to spell out at such length the necessity of legalizing drugs was to appeal not to the passions of my audience, to that deeply American delight in the punishing of others so perfectly exploited by Nixon-Agnew-Reagan, but to appeal to their common sense and self-interest. If you give an addict his drugs, he won't rob you. The police won't be bribed. Children won't be hooked by pushers. Big crime will wither away. Some, I like to think, grasp the logic of all this.

"I worry a good deal about the police because traditionally they are the supporters of fascist movements and America is as prone to fascism as any other country. Individually, no one can blame the policeman. He is the way he is because Americans have never understood the Bill of Rights. Since sex, drugs, alcohol, gambling are all proscribed by various religions, the states have made laws against them. Yet, believe it or not, the United States was created entirely separate from any religion. The right to pursue happiness—as long as it does not impinge on others—is the foundation of our state. As a modest proposal, this solution to law and order is unique: it won't cost a penny. Just cancel those barbarous statutes from our Putitan past and the police will be obliged to protect us—the job they no longer do.

"Meanwhile, we are afflicted with secret police of a sort which I do not think a democratic republic ought to support. In theory, the F.B.I. is necessary. For the investigation of crime. But in all the years that the F.B.I. has been in existence the major criminals—the Mafia, Cosa Nostra—have operated freely and happily. Except for the busting of an occasional bank robber or car thief, the F.B.I. has not shown much interest in big crime. Its time has been devoted to spying on Americans whose political beliefs did not please the late J. Edgar Hoover, a man who hated Commies, blacks and women in more or less that order."

This generally shocked and never got a laugh. Needless to say, my last lecture was given before the F.B.I.'s scrutiny of "dissidence" became public; not to mention the C.I.A.'s subsequent admission that at least ten thousand Americans are regularly spied upon by that mysterious agency whose character is to subvert wicked foreigners not lively homebodies.

"The F.B.I. has always been collaborating tool of reactionary politicians. The Bureau has also had a nasty talent for amusing Presidents with lurid dossiers on the sex lives of their enemies.

"I propose that the F.B.I. confine its activities to organized crime and stop pretending that those who are against undeclared wars like Vietnam or General Motors or pollution want to overthrow the government and its Constitution with foreign aid. Actually, in my lifetime, the only group of any importance that has come near to overthrowing the Constitution was the Nixon Administration."

A number of cheers on this. When I am really wound up I do a number of Nixon turns. I have the First Criminal's voice down... well, pat. I do a fair Eisenhower, and an excellent F.D.R. Am working on Nelson Rockefeller right now. No point in learning Ford.

"So much, as General Eisenhower used to say, for the domestic front. Now some modest proposals for the future of the American empire. At the moment things are not going very well militarily. Or economically. Or politically.

"At the turn of the century we made our bid for a world empire. We provoked a war with Spain. We won it and ended up owning the Spanish territories of Cuba and the Philippines. The people of the Philippines did not want us to govern them. So we killed three million Filipinos, the largest single act of genocide until Hitler."

Much interest in this statistic. Taken from Galloway and Johnson's book, "WEST POINT: AMERICA'S POWER FRATERNITY. Recently I got a letter from a Filipino scholar who has been working on the subject. She says that no one will ever know the exact number killed because no records were kept. But whole towns were wiped out, every man, woman, and child slaughtered. The American Army does admit that perhaps a quarter million were killed during the "mopping up." The spirit of My Lai is old with us.

"The first and second world wars destroyed the old European empires, and created ours. In 1945 we were the world's greatest power, not only economically but militarily—we alone had the atom bomb. For five years we were at peace. Unfortunately those industries that had become rich during the war combined with the military—which had become powerful—and together they concluded that it was the best interest of the United States to maintain a vast military establishment.

"Officially this was to protect us from the evil Commies. Actually it was to continue pumping federal money into companies like Boeing and Lockheed and keep the Pentagon full of generals and admirals while filling the pork barrels of congressmen who annually gave the Pentagon whatever it asked for, with the proviso that key military installations and contracts be allocated to the home districts of senior congressmen." Tough sentence to say. Never did get it right.

"Nobody in particular was to blame. It just happened. To justify our having become a garrison state, gallant Harry Truman set about deliberately alarming the American people. The Soviet was dangerous. We must have new expensive weapon systems. To defend the free world. The cold war began. The irony is that the Soviet was not dangerous to us at this time. Millions of their people had been killed in the war. Their industries had been shattered. Most important, they did not have atomic weapons and we did.

"So at the peak of our greatness, we began our decline."

Absolute silence at this point.

"Instead of using the wealth of the nation to improve the lot of our citizens, we have been wasting over a third of the federal budget on armaments and on the persecution of secret and/or undeclared wars. We have drafted men into the Army in peacetime, something the founders of this country would have been appalled at. We have been, in effect, for thirty-three years a garrison state whose main purpose has been the making of armaments and the prosecution of illegal wars—openly as in Vietnam and Cambodia, secretly as in Greece and Chile. Wherever there is a choice between a military dictatorship—like Pakistan—and a free government—like India—we support the dictator. And then wonder why we are everywhere denounced as hypocrites.

"This is not good for character. This is not good for business. We are running out of raw materials. Our currency is worth less and less. Our cities fall apart. Our armed forces have been literally, demoralized by what we have done to them in using them for unjust ends.

"In a third of a century the only people who have benefited from the constant raid on our treasury and the sacrifice of our young men have been the companies that are engaged in making instruments of war—with the connivance of those congressmen who award the contracts and those generals who, upon early retirement, go to work for those same companies.

"What to do? A modest and obvious proposal: cut the defense budget. It is currently about a quarter of the national budget—eighty-five billion eight hundred million dollars. Unhappily both Ford and Rockefeller are loyal servants of the Pentagon. They will never cut back. They will only increase a military budget that is now projected for the end of the decade to cost us one hundred fourteen billion dollars a year. This is thievery. This is lunacy.

"Conservative estimates say that we can cut the budget by ten percent and still make the world free for I.T.T. to operate in. I propose we aim to cut it by two thirds in stages over the next few years. I propose also a reduction of conventional forces. We need maintain no more than an army, navy, air force of perhaps two hundred thousand highly trained technicians whose task would be to see that anyone who tried to attack us would be destroyed.

"A larger army only means that we are bound to use it sooner or later. To attack others. We have learned that from experience. Generals like small wars because there is a lot of money being spent and, of course, they get promoted. I might be more tolerant of their not unnatural bias if they could actually win a war, but that seems beyond their capacity. They prefer a lot of activity; preferably in an underdeveloped country blasting gooks from the air.

"I would also propose phasing out the service academies. And I was born in the cadet hospital at West Point where my father was an instructor."

To relieve the tension that has started to build, I wandered off the track. Describe how I was delivered by one Major Snyder. Later Ike's doctor. "It's only gas, Mamie," he is supposed to have said to Mrs. Eisenhower when the President was having his first heart attack.

"The academies have created an un-American military elite that has the greatest contempt for the institutions of this country, for democratic institutions anywhere. Over the years West Point graduates have caused grave concern. On two occasions in the last century the academy was nearly abolished by Congress. I don't I do not think, despite the virtues of an Omar Bradley, say, that the system which has helped lock us into a garrison state ought to continue."

Often, at this point, I recall an evening at my family's house shortly after the second war began. A group of West Point generals took some pleasure in denouncing that Jew Franklin D. Rosenfeld who had got us into the war on the wrong side. We ought to be fighting the Commies not Hilter. But F.D.R. was not only a kike, he was sick in the head—and not from polio but from syphilis. Anyway, everything could be straightened out—with just one infantry brigade they would surround the White House, the Capitol, remove the Jew...

Photographs and layout by Jim Collins. Article contributed by Jim Collins





My lecture tour ended just as General Brown made his memorable comments on international Jewry and its fifth column inside the United States. I've since heard from several people who said they'd not believed my story until General Brown so exuberantly confirmed what I'd been saying.

"The motto of the academy is 'Duty, Honor, Country.' Which is the wrong order of loyalties. Worse, the West Point elite has created all around the world miniature West Points. Ethiopia, Thailand, Latin America are studded with academies whose function is to produce an elite not to fight wars—there are no wars in those parts of the world—but to limit democracy.

"West Point also trains many of these past and future oligarchs—like the present dictator of Nicaragua, Somoza. Retired West Pointers also do profitable business in those nations that are dominated by West Point-style elites.

"Finally, the best result of ceasing to be a garrison state would be economic. Until the energy crisis, the two great successes in the world today were Japan and Germany and they have small military establishments. The lesson is plain: no country needs more military power than it takes to deter another nation from attacking it.

"Now none of the proposals is of much use if we do not reduce our population. The U.S. is now achieving a replacement rate of population. This is a startling and encouraging reduction of population but there are still many of us and we ought to try by the next century to reduce our numbers by half. The problem is not lack of room. In area we have a big country, though gradually we are covering the best farmland with cement and poisoning the lakes and rivers.

"The problem is our way of living. With six percent of the

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This unnatural consumption is now ending. We are faced with shortages of every kind and we will have to change the way we live whether we want to or not.

"Obviously fewer Americans means less consumption and more for everybody. How do we stop people from breeding? First, by not constantly brainwashing the average girl into thinking that motherhood must be her supreme experience. Very few women are capable of being good mothers; and very few men of being good fathers. Parenthood is a gift, as most parents find out too late and most children find out right away. So a change in attitude will help; and that seems to be happening.

"More radically, I would say that no one ought to have a child without permission from the community. A sort of passport must be issued to the new citizen. How these passports will be allotted I leave to the wisdom of the democracy. Perhaps each girl at birth might be given the right to have one child with the understanding that if she decided to skip the hard work of motherhood she could pass that permission on to a woman who wanted two or three or four children.

"For those who gasp and say that this is interfering with man's most sacred right to add as many replicas of himself as he likes to the world, let me point out that society does not let you have more than one husband or wife, a restriction which I have heard no conservative complain of, even though any Moslem would find it chilling, and Mrs. Richard Burton would find it square."

Mrs. Burton is thrown in, cheaply, to reduce the tension that is mounting. Most members of the audience believe that the right to have as many children as they want is absolute; and to limit population by law seems a terrible imposition. Yet most of them take for granted that the government has the right to control most aspects of our private lives (remember the legendary prisoner of Alcatraz who served time for going down on his wife?).

During the question-and-answer period someone invariably says that I have contradicted myself. On the one hand, I would allow free drugs, prostitution, gambling, and all sorts of wickedness while on the other, I would restrict the right to have children—well, isn't that interfering with people's private lives?

The answer is obvious: adding a new citizen to a country is a public not a private act, and affects the whole community in a way that smoking pot or betting on horses does not. After all, the new citizen will be around a long time after his parents have departed. Doesn't it then make sense that if there is insufficient space, food, energy, the new citizen ought not to be born?

"In an age of chronic and worsening shortages, I would propose that all natural resources—oil, coal, minerals, water—be turned over to the people, to the government."

Two years ago when I made this proposal, the response was angry. The dread word "communism" was sounded. Not to mention "free enterprise," "American way." Now hardly anyone is much distressed. Even the Die-hard conservatives have fallen out of love with the oil industry.

"But since none of us trusts our government to do anything right—much less honest—national resources should be a separate branch of the government, coequal with the other three but interconnected so that Congress can keep a sharp eye on its funding and the courts on its fairness. The President, any President, on principle, should be kept out of anything that has to do with our economy.

"Much of today's mess is due to Johnson's attempt to conquer Asia without raising taxes, and Nixon's opportunistic munching about with the economy at election time. These Presidential ninies should stick to throwing out baseballs, and leave the important matters to serious people."

The hatred Americans have for their own government is pathological, if understandable. At one level it is simply thwarted greed: since our religion is making a buck, giving part of that buck to any government is an act against nature.

At this point, without fail, a hot-eyed conservative will get to his feet and say that it is ridiculous to nationalize anything since it is not possible for a government agency to operate efficiently or honestly.

I then ask: isn't this a democratic society? and aren't those who do government's work not an abstract enemy to be referred to as "them" but simply ourselves? Are you trying to say that we are, deep down, a nation of crooked fuck-ups? (Naturally I emphasize.)

The point still does not penetrate. So I shift ground. Agree that the United States was founded by the brightest people in the country—and we haven't seen them since. Nice laugh. Tension relaxes a bit.

I agree that most of the people who go into government are second-raters. The bright ones go into professions or money-making. This flatters the audience. I suggest that we ought to "change our priorities." Businesslike phrase. Perhaps our schools should train a proper civil service. Train people who prefer payment in honor rather than in money. England, France, Scandinavia attract bright people into government despite low salaries.

This deeply disturbs the audience. First, you must never say that another country handles anything better than we do. Second, although the word "honor" makes no picture at all in the American head, "money" comes on a flashing vivid green for go.

Someone then says that socialist Sweden is a failure because everybody commits suicide, the logic being that society without poverty will be so boring that death is the only way out. When I tell them that fewer Swedes commit suicide than Americans, they shake their heads. They know.

The next questioner says that England's National Health Service is a flop. This is not true but he would have no way of knowing since the newspapers he reads reflect the A.M.A.'s dark view of socialized medicine. Incidentally, England is always used as an example of what awful things will happen to you when you go socialist.

I point out that England's troubles are largely due to the energy crisis and an ancient unsolved class war. I mention England's successful nationalization of steel some years ago. I might as well be speaking Greek. The audience has no way of knowing any of these things. Year after year, the same simple false bits of information are fed them by their rulers and they absorb them, like television commercials.

I do find curious and disturbing the constant hatred of government which is of course a hatred of themselves. Do these 'average' Americans know something that I don't? Is the world really Manichaean? Perhaps deep down inside they really believe that we are all crooked fuck-ups, and murderous ones, too (thank you, Lieutenant Calley, President Johnson). After all, the current national sport is shoplifting. For once, I am probably too optimistic about my country.





"Now those who object to nationalizing our resources in the name of free enterprise must be reminded that the free enterprise system ended in the United States a good many years ago. Big oil, big steel, big agriculture avoid the open marketplace. Big corporations fix prices among themselves and thus drive out of business the small entrepreneur. Also, in their conglomerate form, the huge corporations have begun to challenge the very legitimacy of the state.

"For those of you who are in love with Standard Oil and General Motors and think that these companies are really serving you, my sympathy. I would propose, however, that the basic raw resources, the true wealth of the country, be in our hands, not in theirs. We would certainly not manage our affairs any worse than they have.

"As for the quality of our life, well, it isn't much good for most people because most people haven't got much money. Four point four percent own most of the United States. To be part of the four point four you have to have a net worth of at least sixty thousand dollars."

This projected figure is from the I.R.S., and I find it hard to believe. Surely individual net worth is higher. In any case, recent figures show that most of the country's ownership is actually in the hands of one percent with, presumably, a much higher net capital.

"This gilded class owns twenty-seven percent of the country's real estate. Sixty percent of all corporate stock, and so on. They keep the ninety-five point six percent from rebelling by the American brand of bread an circuses: whose principle weapon is the television commercial. From babyhood to grave the tube tells you of all the fine things you ought to own because other people (who are nicer looking and have better credit ratings than you) own them.

"The genius of our ruling class is that it has kept a majority of the people from ever questioning the inequity of a system where most people drudge along, paying heavy taxes for which they get nothing in return while I.T.T.'s taxes in 1970 went down, despite increased earnings."

For any Huey Long in embryo, I have a good tip: suggest that we stop paying taxes until the government gives us something in return for the money we give it.

"We get freedom!" vivacious Barbara Walters positively yelled into my ear during our six minutes on the TODAY show. To which the answer is you don't have freedom in America if you don't have money and most people don't have very much, particularly when what do make goes to a government that gives nothing back. I suppose vivacious Barbara meant that they are free to watch television's God-awful programming which they pay for when they buy those shoddy things the networks advertise.

"I would propose that no one be allowed to inherit more than, let us say, a half million dollars, while corporate taxes obviously must be higher.

"We should also get something back for the money we give the government. We should have a national health service, something every civilized country in the world has. Also, improved public transport. Also, schools which do more than teach conformity. Also, a cleaning of the air, of the water, of the earth before we all die of the poisons let loose by a society based on greed.

"Television advertising should be seriously restricted if not eliminated. Although the TV commercial is the only true art form our society has yet contrived, the purpose of all this beauty is sinister—to make us want to buy junk we don't need by telling us lies about what is being sold.

"Obviously, the bright kids know that what is being sold on the screen is a lot of junk but that is corruption, too, because then everyone who appears on the screen is also thought to be selling junk and this is not always true, even at election time.

"Facism is probably just a word for most of you. But the reality is very much present in this country. And the fact of it dominates most of the world today. Each year there is less and less freedom for more and more people. Put simply, fascism is the control of the state by a single man or by an oligarchy, supported by the military and the police. This is why I keep emphasizing the dangers of corrupt police, like the F.B.I. and the C.I.A. and the Bureau of Narcotics and the Secret Service and Army counter-intelligence and the Treasury men—what a lot of sneaky types we have, spying on us all!

"From studying the polls, I would guess that about a third of the American people at any given moment would welcome a fascist state. This is because we have never been able to get across in our schools what the country was all about. I suspect that the reason for this failure is the discrepancy between what we were meant to be and what we are—a predatory empire—is so plain to children that they regard a study of our Constitution as just another form of television commercial and just a phony. This is sad. Let us hope it is not tragic. This means to exist to set things right."

Now for the hopeful note, struck thinly, I fear. But the last "solution" I offer is a good one.

"In the end, we may owe Richard Nixon a debt of gratitude. Through his awesome ineptitude we have seen revealed the total corruption of our system. From the Rockefellers and the Kennedys who buy elections—and people—to the Agnews and Nixons who take the money from those who buy, we are perfectly corrupt. What to do?

"How do we keep both the corrupting Kennedys and Rockefellers as well as the corrupted Nixons and Agnews out of politics?

"I propose that no candidate for any office be allowed to buy any space on television or in any newspaper or other medium. This will stop cold the present system where Presidents and congressmen are bought by corporations and gangsters. To become President you will not need thirty, forty, fifty million dollars to smear your opponents and present yourself falsely on TV commercials.

"Instead television (and the rest of the media) would be required by law to provide prime time (and space) for the various candidates.

"I would also propose a four-week election period as opposed to the current four-year one. Four weeks is more than enough time to present the issues. To show us the candidates in interviews, debates, uncontrolled encounters in which we can actually see who the candidate really is, answering tough questions, his record up there for all to examine. This ought to get a better class into politics."

There is about as much chance of getting such a change in our system approved by Congress as there is of replacing the face on Mt. Rushmore with those of Nixon and company. After all, the members of the present Congress got there the old corrupt route and, despite the probity of individual members, each congressman is very much a part of a system which now makes it impossible for anyone to be elected President who is not beholden to those interests that are willing to give him the millions of dollars he needs to be a candidate.

Congress' latest turn of the screw is glorious: when paying income tax, each of us can give a dollar to the Presidential Election Campaign Fund. This means that the two major parties can pick up thirty million dollars apiece from the taxpayers while continuing to receive, under the counter, another thirty or so million from the milk, oil, insurance, etc. interests.

"Since Watergate, no one can say that we don't know where we are or who we are or what sort of people we have chosen to govern us. Now it remains to be seen if we have the power, the will to restore to the people a country which—to tell the truth—has never belonged to the ninety-five point six percent but certainly ought to, as we begin our third—and, let us not hope, terminal—century."

I ended the series with a noon lecture at a college in Los Angeles...not U.C.L.A. They told me this so often that now I've forgotten what the school was actually called. No matter. They have doubtless forgotten, too. The act of speaking formally (or informally, for that matter) is rather like the process of writing: at the moment it is all-absorbing and one is absolutely concentrated. Then the great eraser in one's brain mercifully sweeps away what was said, written.

But impressions of audiences do remain with me. The young appear to have difficulty expressing themselves with words. Teachers tell me that today's students cannot read or write with any ease (having read the prose of a good many American academics, I fear that the teachers themselves have no firm purchase on our beautiful language).

Is television responsible? Perhaps. Certainly if a child does not get interested in reading between six and thirteen he will never be able to read or write (or speak) well and, alas, the pre-pubescent years are the years of tube addiction for most American children.

Naturally that small fraction of one percent which will maintain the written culture continues, as always, but they must now proceed without the friendly presence of the common reader who has become the common viewer, getting his pleasure and instruction from television and movies. A new kind of civilization is developing. I have no way of understanding it.

As I make notes, I am troubled by the way that I responded to the audiences' general hatred of the government. Yes, we are the government—but only in name. I realize that I was being sophisti-

cal when I countered their cliché: you are the government.

Unconsciously, I seem to have been avoiding the message that I got from one end of the country to the other: we hate this system that we are trapped in but we don't know who has trapped us or how. We don't know what our cage really looks like because we were born in it and have nothing to compare it to, but if anyone has the key to the lock then where the hell is it?

Most Americans lack the words, the concepts that might help them figure out what has happened; and it is hardly their fault. Simple falsities have been drummed into their heads from birth (Sweden=socialism=suicide) so that they will not rebel, not demand what is being withheld from them...and that is not Nixon's elegant "a piece of the action" but justice. Social justice.

The myth of upward social mobility dies hard; but it dies. Working-class parents produce children who will be working class while professional people produce more professionals. Merit has little to do with one's eventual place in the hierarchy. We are now locked into a class system nearly as rigid as the one that the Emperor Diocletian impressed upon the Roman Empire.

Yes, I should have said, our rulers are perfectly corrupt but they are not incompetent: in fact, they are extremely good at exercising power over those citizens whom they have so nicely dubbed "consumers." But the consumers are not as dopey as they used to be and when they have to listen to exhortations from old-style Americans like myself, telling them they are the government and so can change it (underlying message: this bad society is what you dumb bastards deserve), they respond with the only epithets they can think of, provided them for generations by their masters: it's the Commies, pinkos, niggers, foreigners, it's them who have somehow fucked up everything.

But the consumers still have no idea who the enemy they are, no idea who really is tearing the place apart. No one has dared tell them that the mysterious they are the rich who keep the consumers in their places, consuming things that are not good for them, and doing jobs they detest. Witness, the boredom and fury of the younger workers on the Detroit assembly lines; no doubt made furious—if not bored—by the recent mass firings, as the depression deepens.

Not since Huey Long has a political leader come forward and said we are going to redistribute the wealth of the country. We are going to break up the great fortunes. We are going to have just society whose goal will be economic equality. And we can do this without bloody revolution (although knowing the clever resourcefulness of our rulers, I suspect it will be a terrible time—Attica on a continental scale).

True revolution can only take place when things fall apart in the wake of some catastrophe—a lost war, a collapsed economy. We seem headed for the second. If so, then let us pray that that somber, all-confining Bastille known as the consumer society will fall, as the first American revolution begins. It is long overdue. □



The 1974-75 Student Senate was as always, a heterogeneous collection of individuals with as many different viewpoints as there were personalities. Yet the Senate was able to accomplish a remarkable amount of work, passing over 90 important pieces of legislation.

Perhaps the most important action undertaken by the Senate was the successful ratification of a new student constitution, which among other things, provides for the first time equal representation of the Continuing Studies students.

Furthermore, the Senate played a major part in the creation and growth of the Massachusetts Student Lobby, an organization

that is lobbying for student wants and rights across the state.

In addition to external events, the Senate was able to allocate to the many clubs and organizations the greatest amount of monies since the Senate has had a budget to work with.

In an effort that at this writing has not been resolved, the Senate played a major role in SMU's attempt to bring the John F. Kennedy Library and Archives to the campus.

Andy Sutcliff



SMU STUDENT SENATE



Andy Sutcliffe, President



Wayne Coates, Vice President

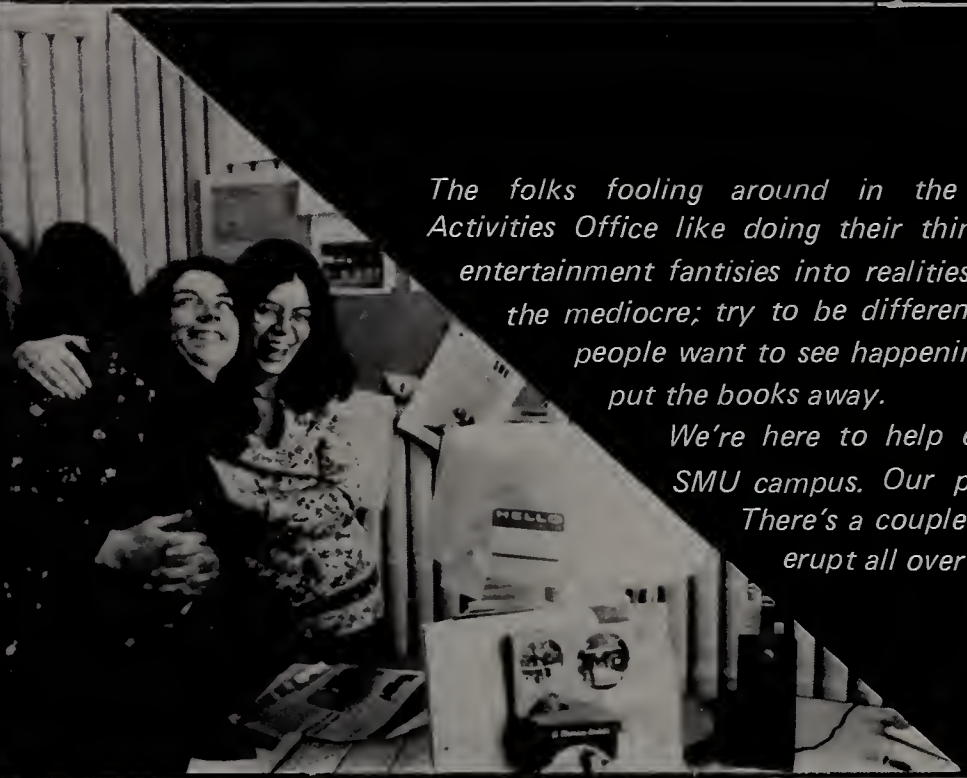


Pete Blundsen below, Art Trundy above



Tim Hoffman, Treasurer

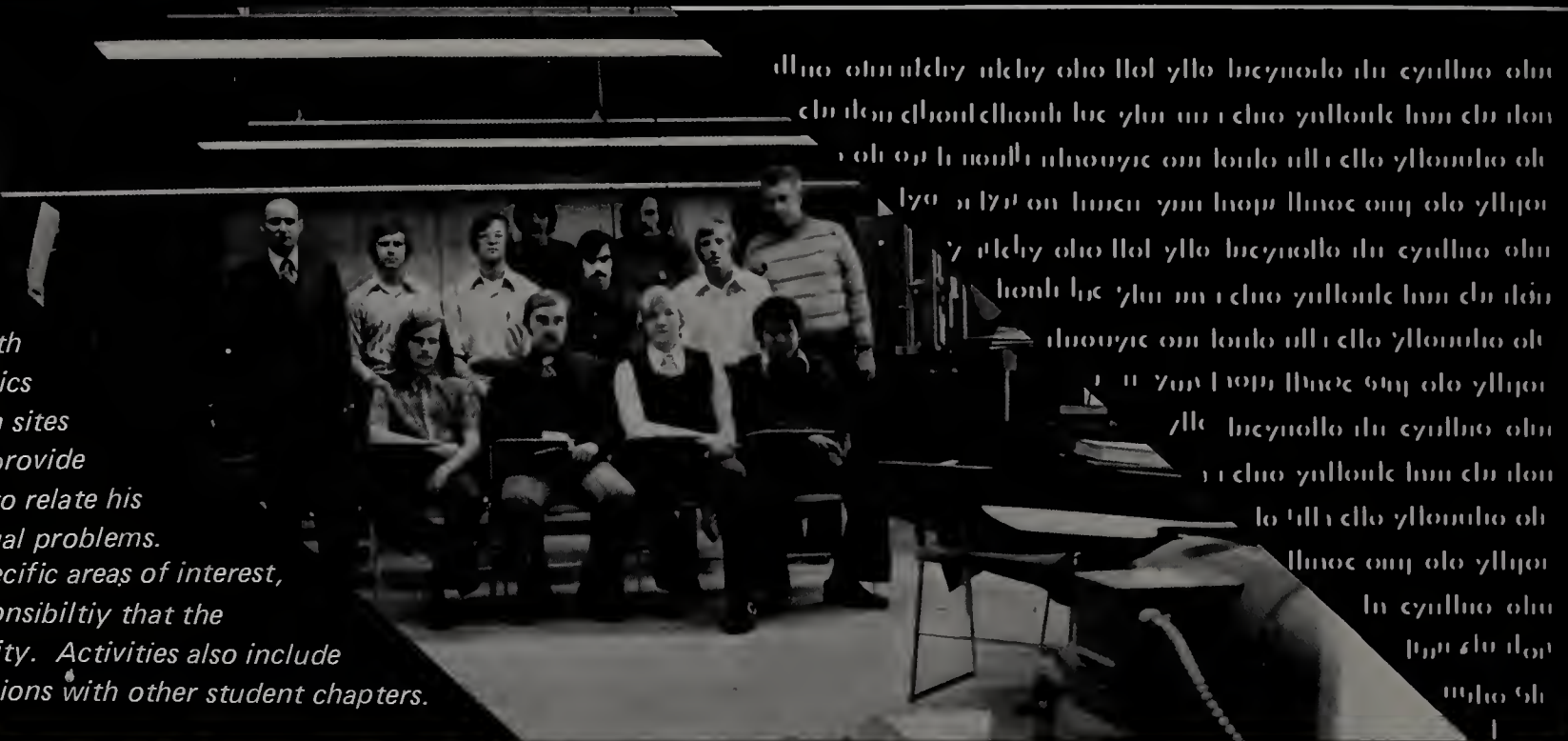




The folks fooling around in the Programming/Student Activities Office like doing their thing -- changing their crazy entertainment fantasies into realities. We try to stay away from the mediocre; try to be different; try to present programs that people want to see happening at THEIR university, after they've put the books away.

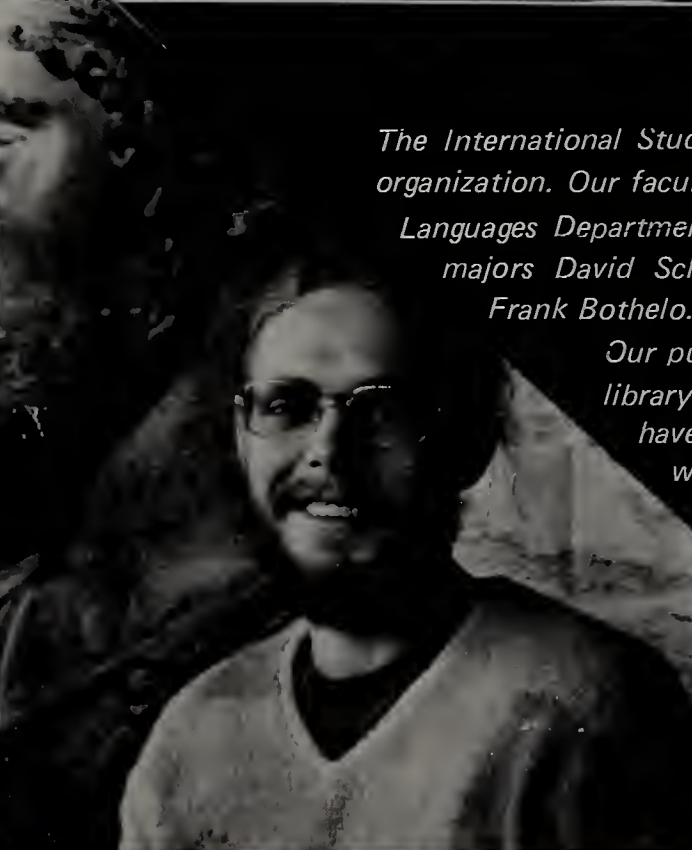
We're here to help everyone and every organization on the SMU campus. Our programming ideas are yours for the asking. There's a couple of creative volcanos in that office just waiting to erupt all over this place.

Programming & Student Activities Office



The aim of the Student Chapter of the American Society of Civil Engineers is to acquaint the Civil Engineering student with professional practice and ethics. Guided tours of construction sites and environmental projects provide the student an opportunity to relate his classroom knowledge to actual problems. Guest speakers emphasize specific areas of interest, and usually express the responsibility that the engineer has to the community. Activities also include design projects and competitions with other student chapters.

American Society of Civil Engineers



The International Study & Travel Office is a student funded organization. Our faculty advisor is the Chairman of the Modern Languages Department. The Office is manned by four language majors David Schweidenback, Jim Hardy, Brian Dolman and Frank Bothelo.

Our purpose is to offer to the student body our knowledge and library resources in the field of international study and travel. We have a lending library of books about studying, traveling, and working abroad.

It is our philosophy that the knowledge, memories, and skills acquired abroad are invaluable. Also that in these days of competition for jobs and educational opportunities, a trip abroad to study or work gives a student something special that enhances his qualifications.

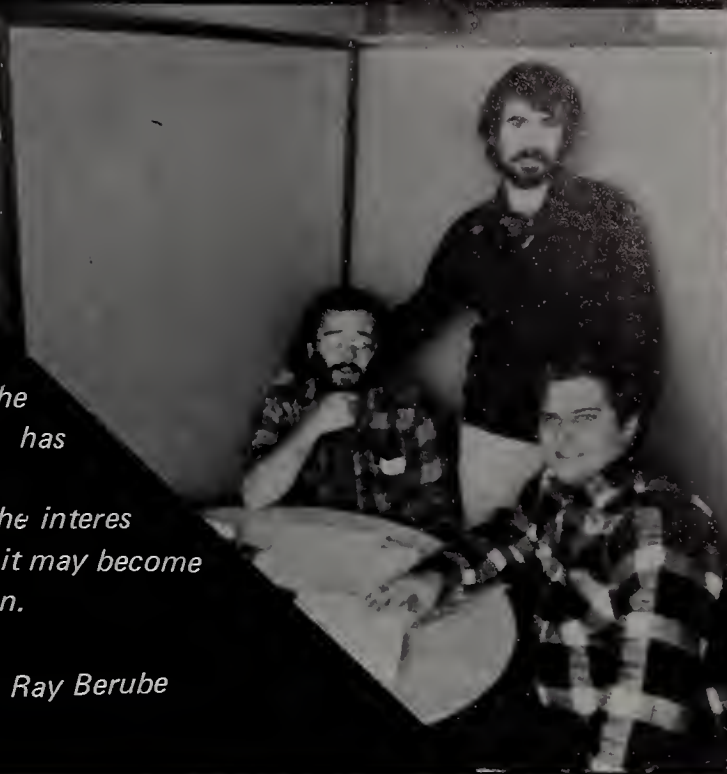
IS&T Travel Club

Temper Magazine is SMU's annual literary publication. It is the campus' outlet for creative expression in the areas of fiction, poetry, drama, literary criticism, illustration, photography and artwork with the emphasis placed on the written word.

This year for the first time in the magazine's history, a supplement called TEMPER TWO will be published. The enthusiasm of the student body for the magazine has necessitated this supplement.

Sponsored by the English Department, it is hoped the interest in TEMPER will continue to grow so that one day it may become a monthly journal of creative literary expression.

Ray Berube



"Temper" SMU's Literary Magazine

The Eta Kappa Nu is an electrical engineering honor society, a national organization for the improvement of the E.E. profession by providing its members with a sense of leadership and many activities (social and professional) to supplement the technical activities.

by Cathy Mayer The TORCH, Feb. 1974

"The significance of the Zeta Xi Chapter of Eta Kappa Nu is that it is the first honor society at SMU. The chapter is the 131st chapter nationally established in the 70 year history of Eta Kappa Nu."

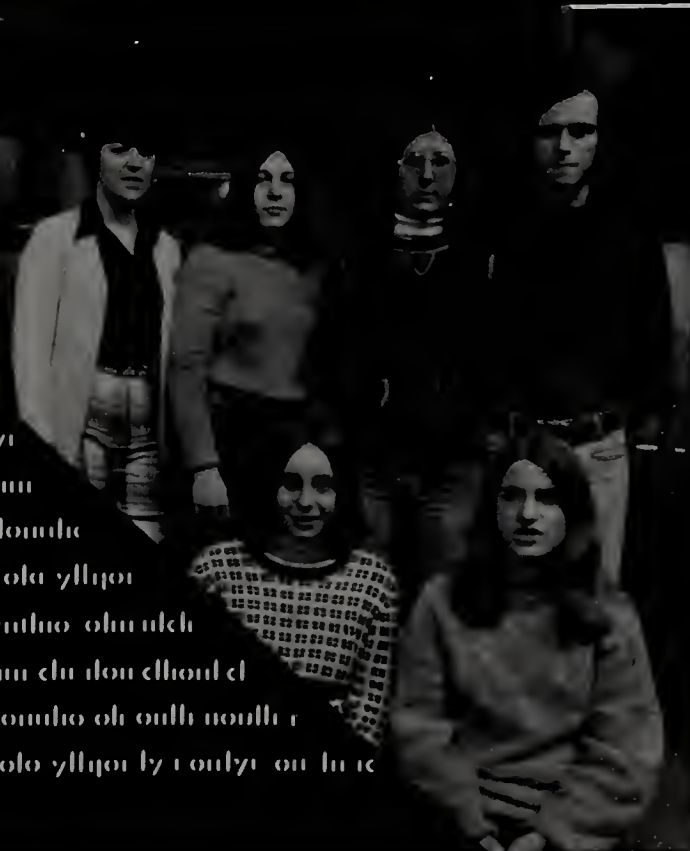
Wai F. Leung
C. H. Chen
Stephen Fyfe
Donald Czekanski
Robert J. Souza
Donn Ribidoux



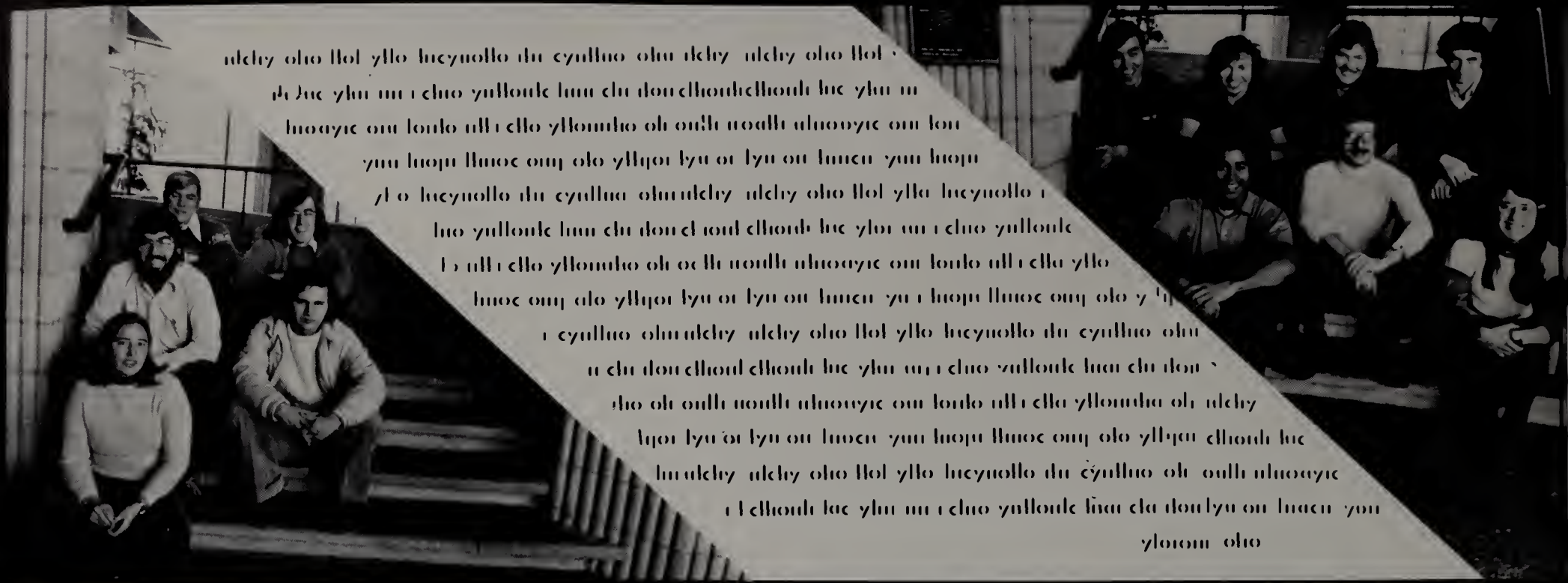
SMU Chapter of Eta Kappa Nu Association

Pres. Elect Marie Colombo
Louise Benedetti
Joyce Monteiro
Treasurer Dave Mello
President Sandi Lonngren
Past Pres. Pat Blackmer

Uol yllol meyn all v'u cyuthuo oluulchyl olo llo llyo lueynollo du cy
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SMU Student Association for Medical Technology



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du huc ylu m i chuo yullouk huc du donclhouclhouk huc ylu m

huoyre om louto ulli ello yllomho oh oull uhooyre om lout

yu hupl huc omq olo yllhor lzu or lzu or hucn yu hupl

yl o hucynollo du cyulluo oho alchry alchry oho hoh ylo hucynollo

huc yullouk huc du doncl houclhouk huc ylu m i chuo yullouk

h u ulli ello yllomho oh oull uhooyre om louto ulli ello ylo

huoc omq olo yllhor lzu or lzu or hucn yu hupl huc omq olo yll

i cyulluo oho alchry alchry oho hoh ylo hucynollo du cyulluo oho

u du donclhouclhouk huc ylu m i chuo yullouk huc du don

ho oh oull uhooyre om louto ulli ello yllomho oh alchry

hupl lzu or lzu or hucn yu hupl huc omq olo yllhor houk huc

huc alchry alchry oho hoh ylo hucynollo du cyulluo oh oull uhooyre

i houk huc ylu m i chuo yullouk huc du don lzu or hucn yu

ylorom oho

SMU Chemistry Club



ylo hucynol

i m i chuo yullou

om louto ulli ello y

yu hupl huc omq olo

ylo hucynollo du cyulluo

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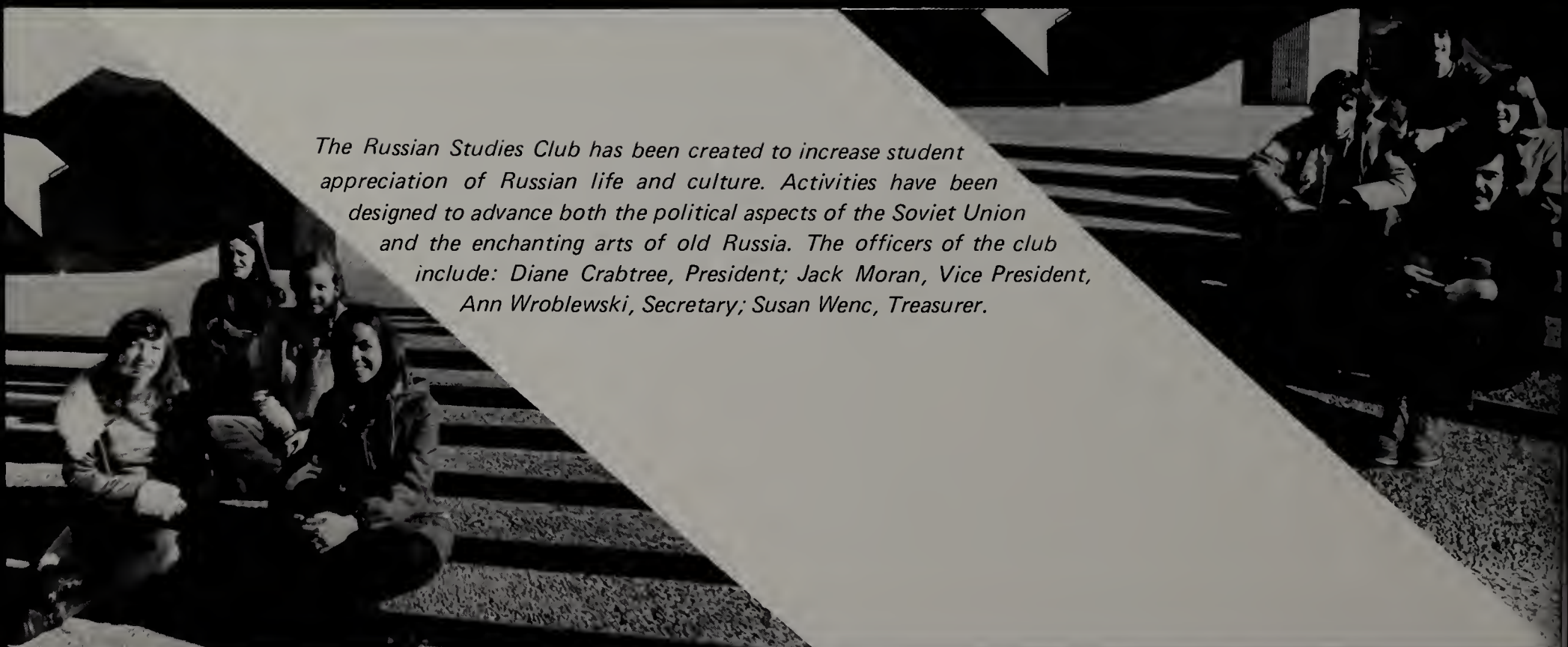
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u huc ylu

American Society of Mechanical Engineers



The Russian Studies Club has been created to increase student appreciation of Russian life and culture. Activities have been designed to advance both the political aspects of the Soviet Union and the enchanting arts of old Russia. The officers of the club include: Diane Crabtree, President; Jack Moran, Vice President, Ann Wroblewski, Secretary; Susan Wenc, Treasurer.

The Russian Studies Club



The Women's Center is an organization sponsored by the Student Senate which serves to educate and inform the community of SMU. The major emphasis is on issues and information of particular relevance to women, such as the following concerns: birth control, pregnancy, abortion, sex discrimination, images and role expectations for women in our culture. Referrals are made to doctors and clinics throughout the area. The Center sponsors films, speakers and mini-courses, from basic automechanics to prepared childbirth. In addition, it has a lending library and a number of informative pamphlets covering many subjects. The Women's Center exists not only to provide services, but also to offer a place where women may meet and share experiences in a supportive atmosphere. We are located on the second floor of the Campus Center and are open from 10 to 4 PM, Mon. - Fri. However, these hours are flexible and the Center will remain open during the evening by request. A full-time staff member is available to answer questions and provide assistance and support. Call extension 697 or 698.

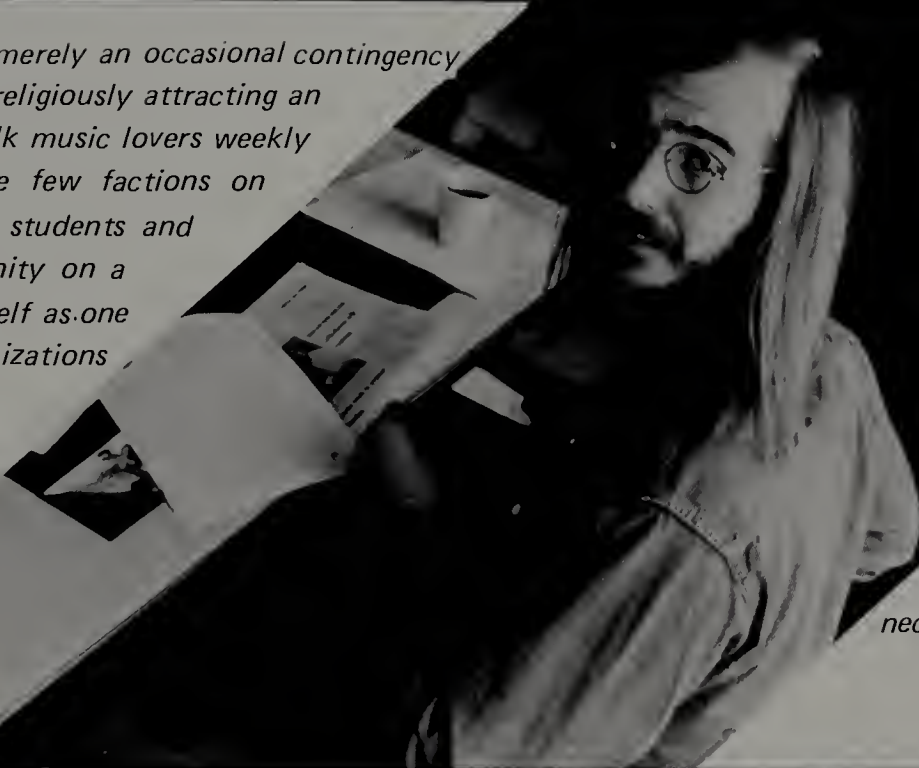
Sharon Boswell-Brockett co-director, Women's Center



The Women's Center

The SMU Coffee House, once merely an occasional contingency has blossomed into an event religiously attracting an average of 60 well satisfied folk music lovers weekly. The Coffee House, as one of the few factions on campus which caters to both students and members of the SMU community on a regular basis, has solidified itself as one of the most viable musical organizations on campus.

Entertainment from Texas, California, and all over New England from the Pennsylvania/New Jersey area to



Maine and Vermont contact the SMU Coffee House for possible playing dates. SMU Coffee House representatives were invited to attend the National Convention of Coffee Houses Inc. held in Washington, D.C. in February.

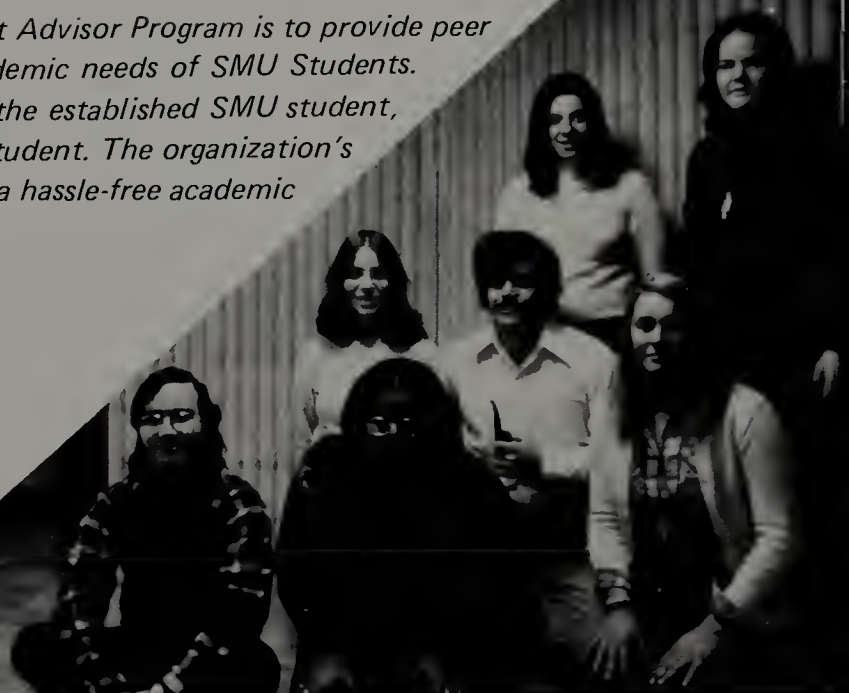
Once considered under the wing of the Concert Series, the Coffee House has established itself as a necessary, and rapidly developing entity on the SMU campus.

SMU Coffeehouse



The purpose of the Student Advisor Program is to provide peer counseling for the social and academic needs of SMU Students. The Student Advisors not only aid the established SMU student, but also the prospective and incoming student. The organization's main concern is that the SMU student lead a hassle-free academic career.

Rick Maciulewicz Director
Assistant Director



SMU SAP Program

The SMU Concert Series is the musical entertainment service committee on campus. Initiated in 1972 by Steve "Bear" Brown and Bob DiPietro and established by Student Senate funding in the fall of seventy-two, the Concert Series is in its third year of operations. Those operations involve all aspects of programming and production using as many as seventy students working on the

night of a major show. The Concert Series is founder and a major contributor to the Dr. Samuel Stone scholarship fund. February 1975

Bob DiPietro
Colin Williams
Bob Parsons



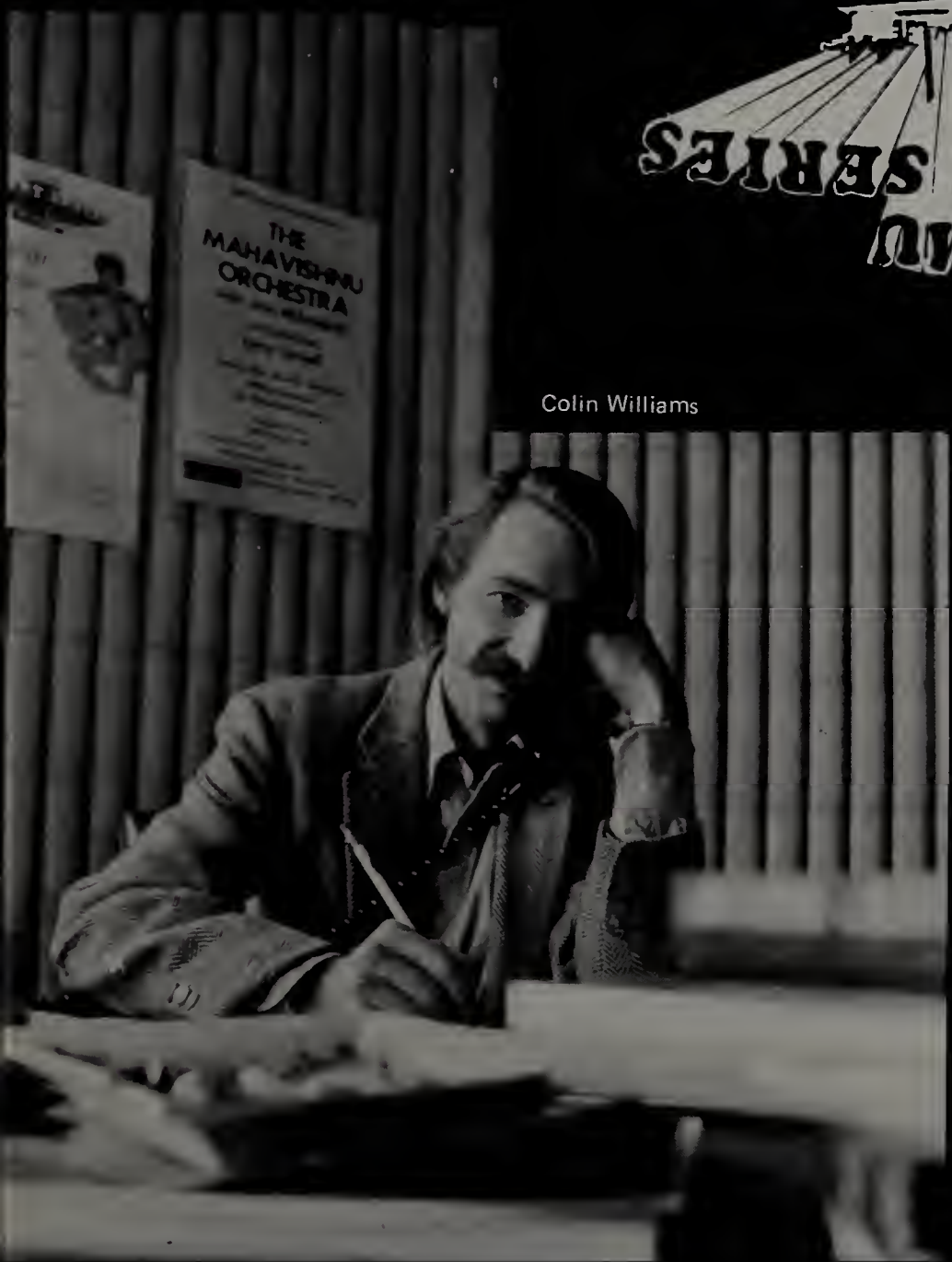
SMU CONCERT SERIES



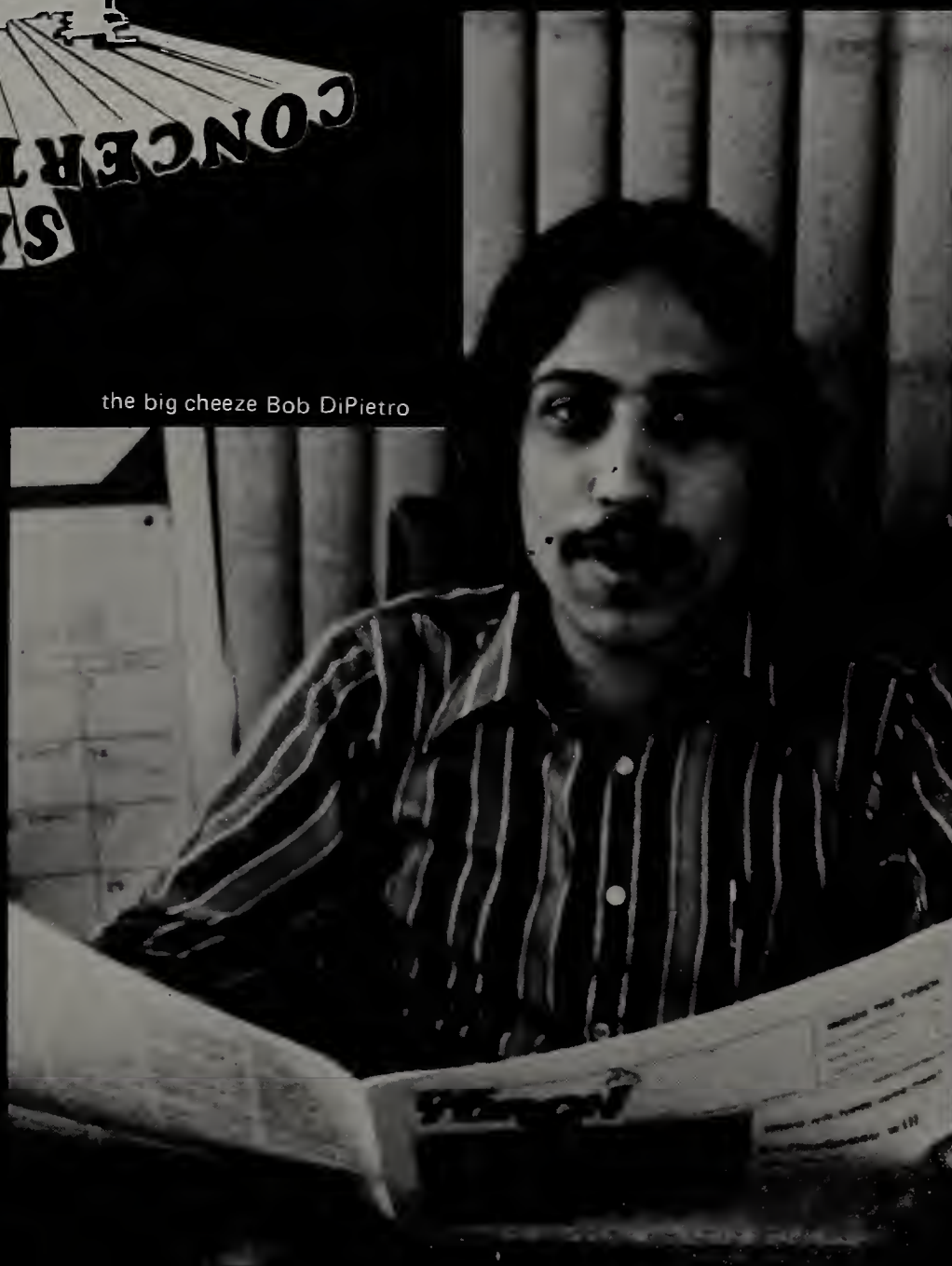
Bob Parsons, right hand man of Bob DiPietro who's on the left with Paul Lavesque.

SMU
CONCERT SERIES

CONCERT SERIES
SMU



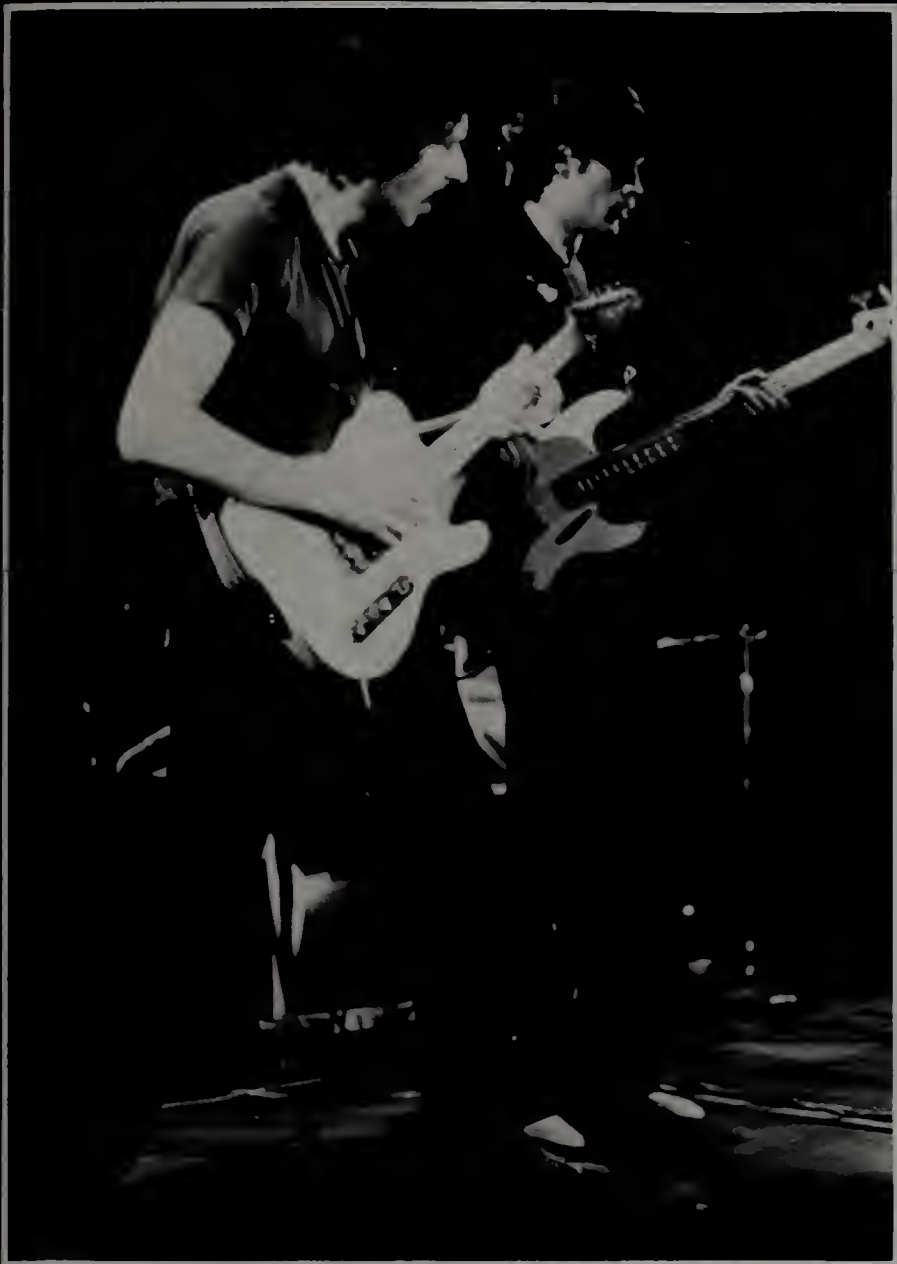
Colin Williams



the big cheese Bob DiPietro



The James Montgomery Band



Says Rhodes, "Some say we're a Rock and Roll band. Others say we're soul-blues with jazz soloists. Still others say I'm folkie. Thing is I like to play music people can dance to." Dance, we did. Even the kid from Baltimore (and most of the Street) were down front boogying.
 Gary Kolosey excerpt from the TORCH, Friday, October 4, 1974



John Smith, Chris Rhodes, Stevie Staines, Jimmy Smith, David Landau and Michael Biblyk



The Chris Rhodes' Band

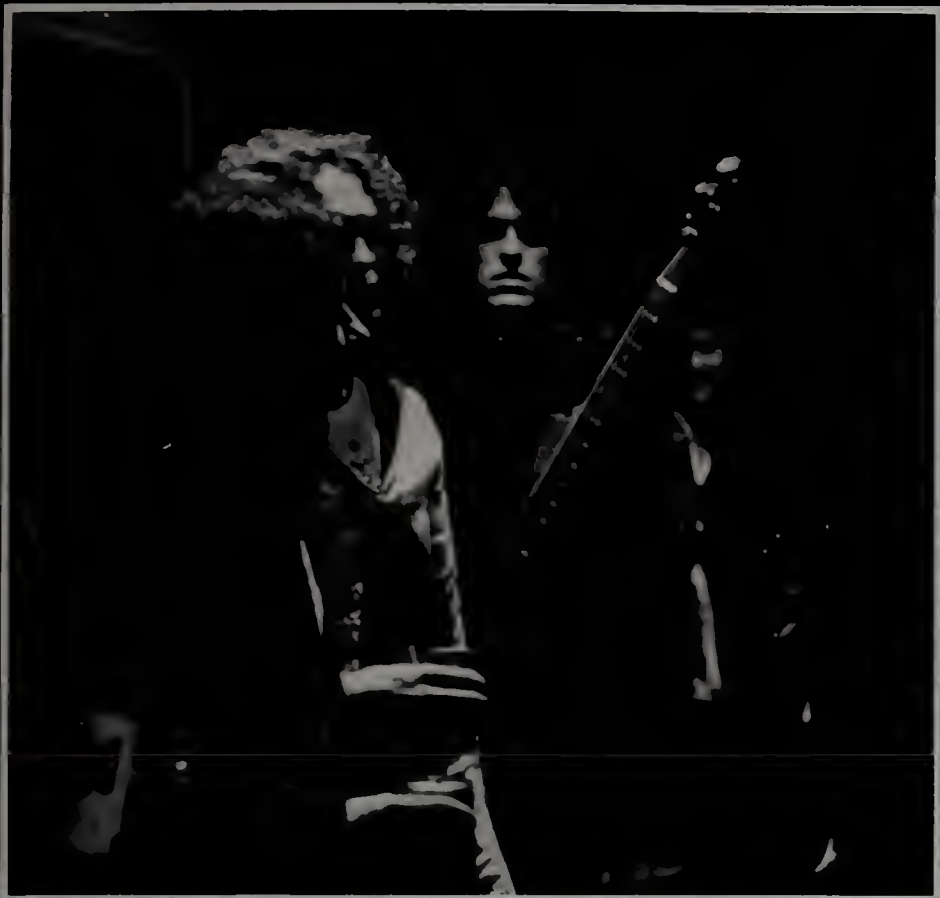


Paul Levesque and George Souza gossiping again.



THE J. GEILS CONCERT DEC 1, 1974 SMU GYM





Backstage Colin and Rick Maciulewicz from SAP



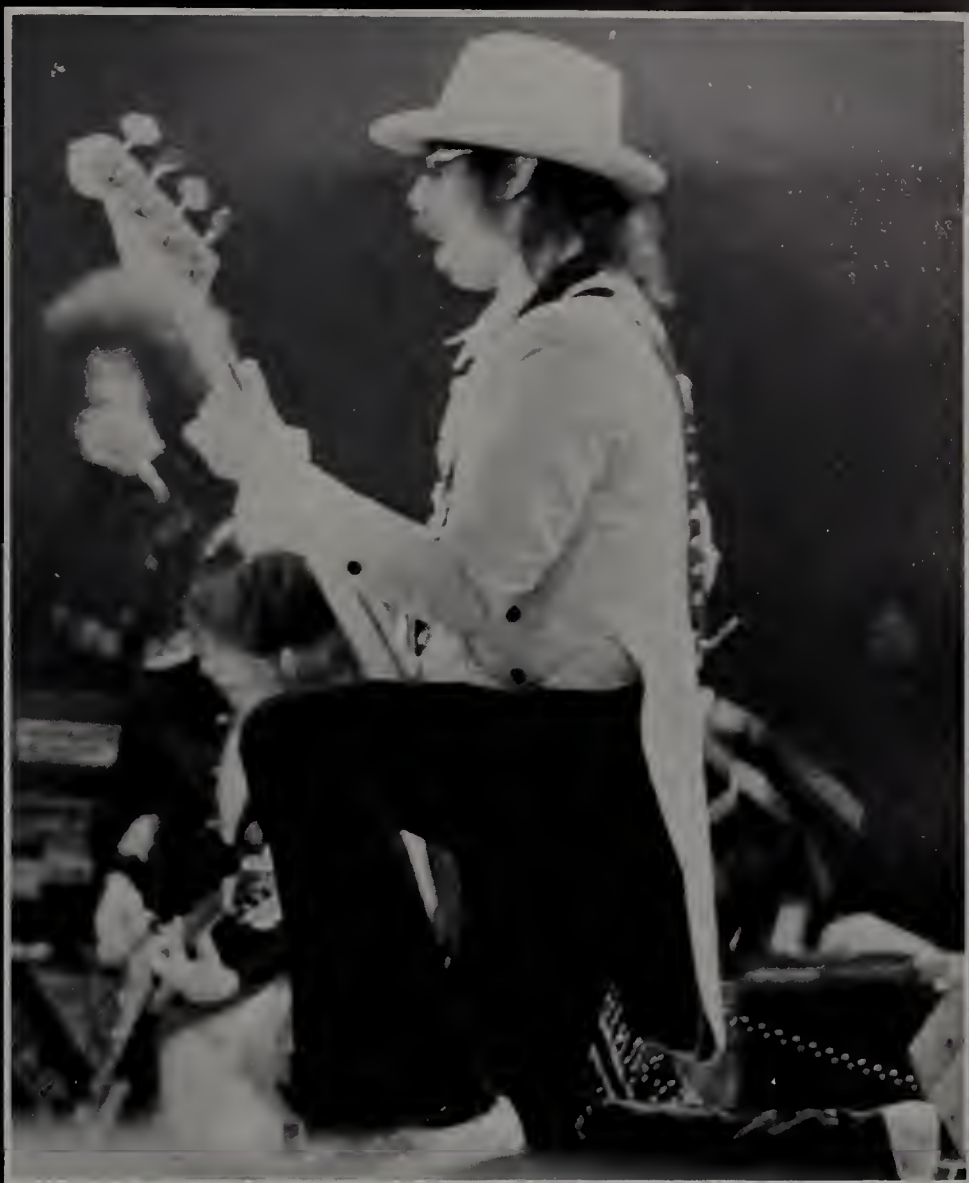
SHAGGY DOG - 1st Act from New York



Peter and Pianist

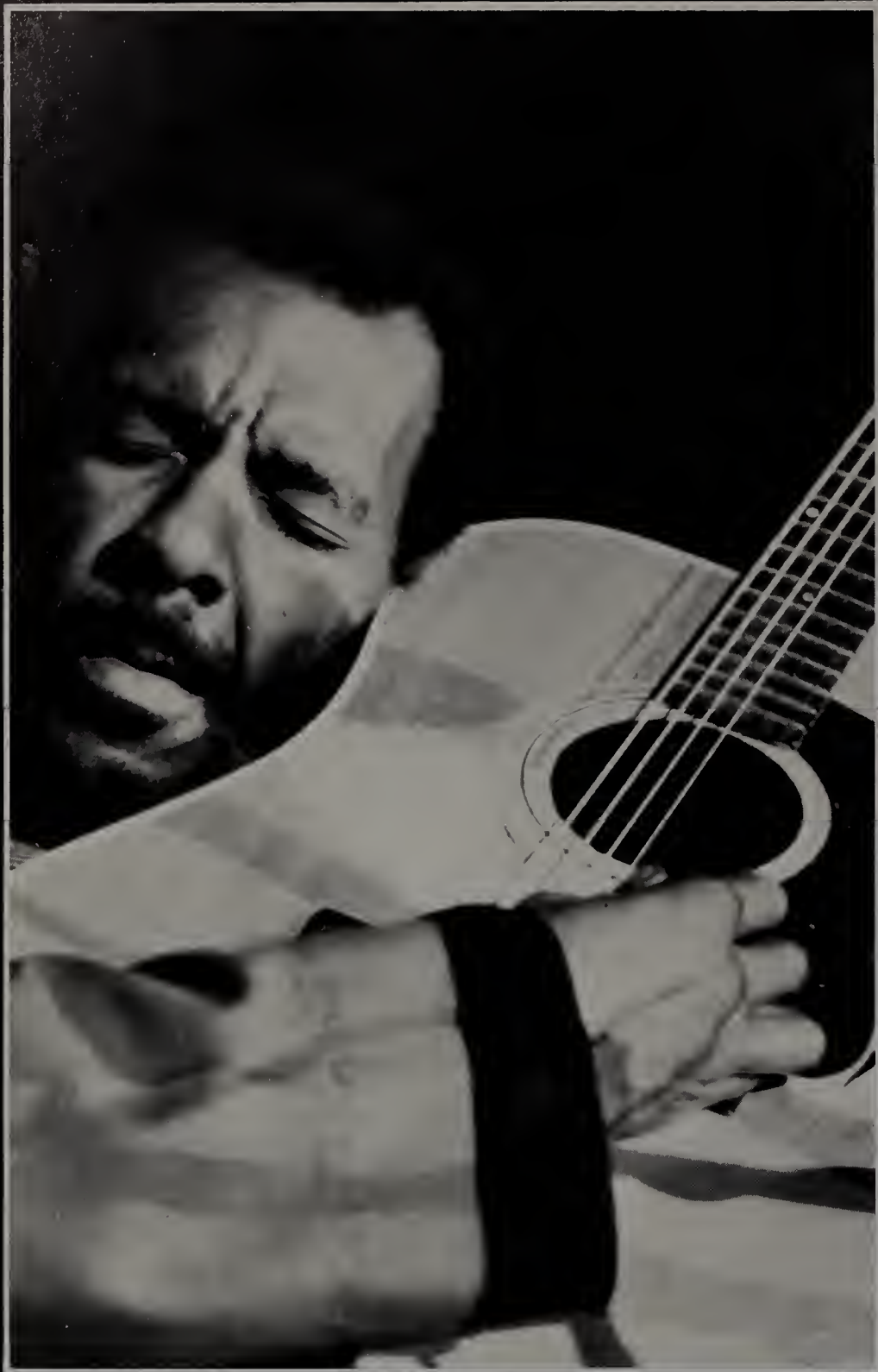
Peter Wolfe





Danny Kleine J Geils



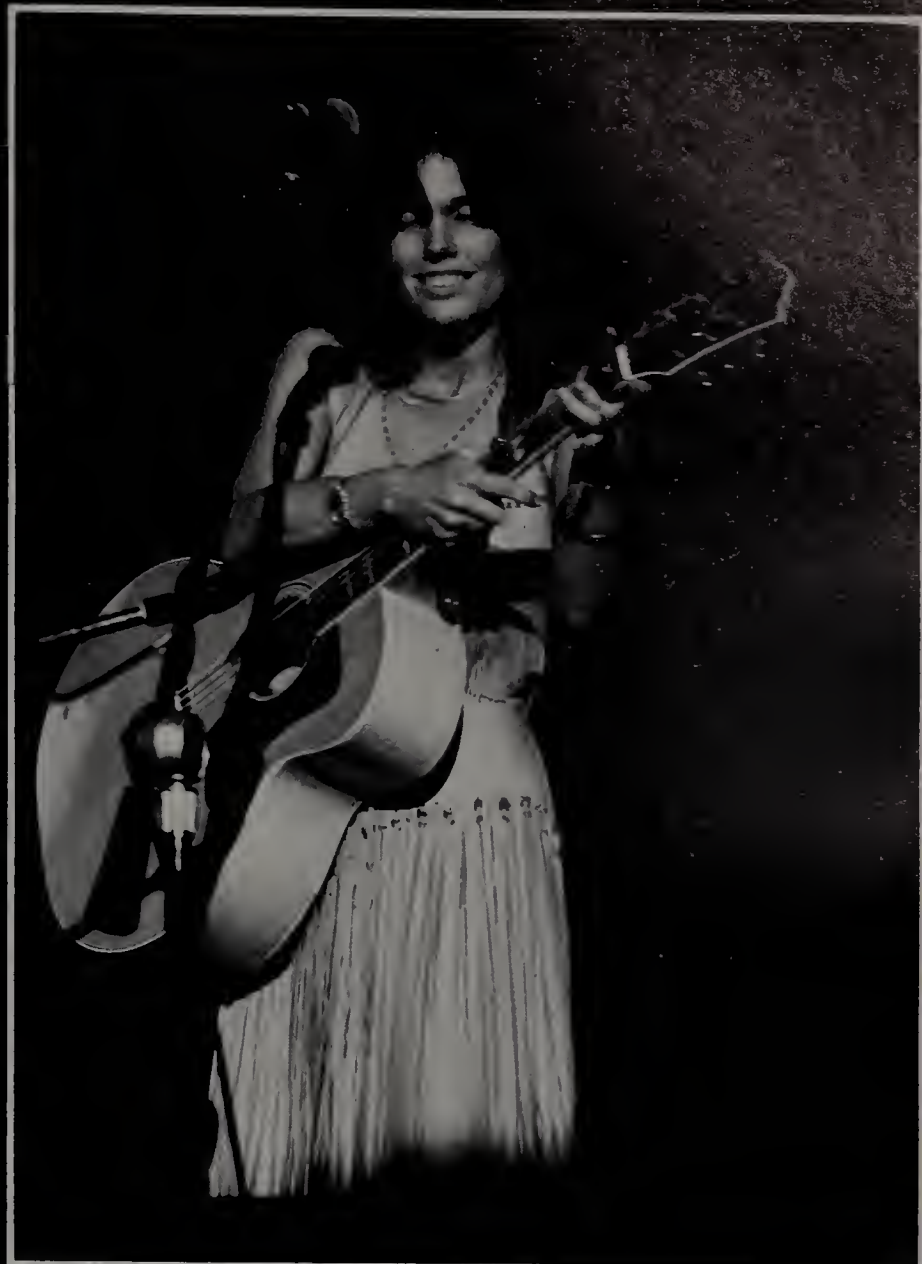


Communications are really bad these days. Few people really understand what other people are trying to say....and all you people out there who arn't digging me, ought to be able to dig that! So many people talk about understanding, but who understands? Have you ever looked up the word understanding?

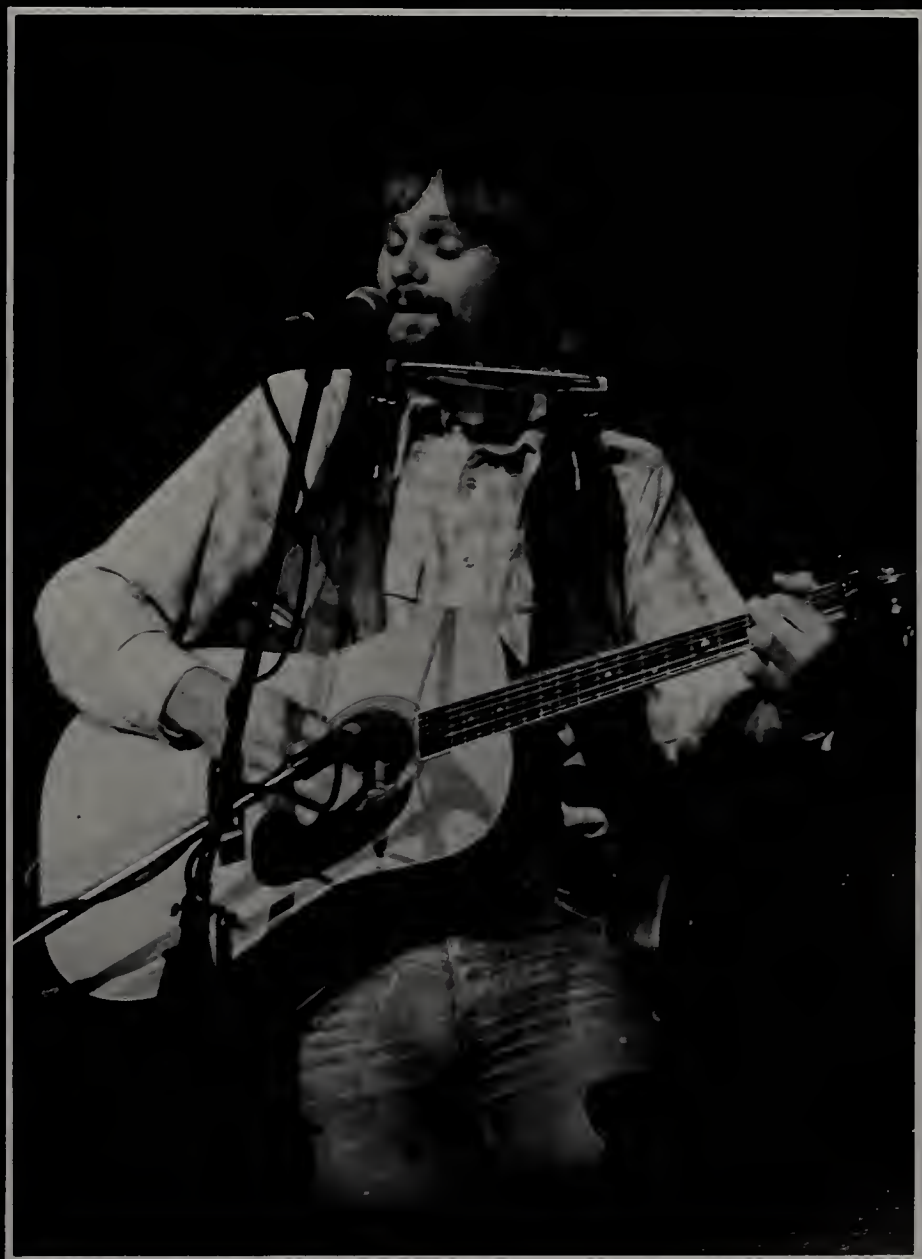
Richie Havens



Herbie Hancock



Lymnie Dall



Jonathan Edwards

TORCH UNDERGOES EXCITING GROWTH

During the past year, the TORCH has improved dramatically in its news and feature coverage and in the quality of its appearance. We are making our mark slowly but assuredly in the annals of collegiant journalism.

Why? Without hesitation I attribute the newspaper's growth to the dedication, talents and enthusiasm of a united staff. It is the people who make up a newspaper. Their efforts sustain it and make it grow.

What has the TORCH accomplished this past semester? Our staff has grown tremendously. Departments have been further co-ordinated. We now publish a 20 page weekly newspaper. Bi-weekly we publish the TRISKELION, the faculty, administration and staff newspaper edited by presidential assistant, Greg Stone. And for the first time, the TORCH will publish a weekly paper throughout the summer under the auspices of the Department of Continuing Education. Our goal is better communication and I think we are accomplishing this in great strides.

Also, the TORCH has campaigned successfully for outside

paid advertisement which allows us some fiscal independence and slightly reduces the cost each individual pays in our support through student fees. We intend to expand our advertising venture for fiscal independence guarantees journalistic freedom.

We have expanded our on-the-spot news coverage to the Boston State House and inside the Governor's office and the Legislature to the U Mass campus at Amherst. We have covered practically all campus social and entertainment events including coverage of the Boston and New York theatre, music and film scene. We have also developed a bold editorial policy which has created some moments of controversy though any student can utilize our editorial pages for the expression of her/his opinion.

Obviously, the TORCH has grown in many ways as a newspaper MUST within a rapidly growing university community. Such an observation reflects proudly on an aware, fun-loving and dedicated staff and student body.

Richard Dagwan
Editor-in-Chief



THE TORCH



Bill Desmond, Photo Ed.



Wayne Camara News Ed.



Ray Berube, Features Ed.



Dana Rowe on Staff



JOCKYING FOR POSITION

Competing with pro DJ's 'WUSM' at last entered the pandemonious ether 'Indy' with a 10-watt whisper

The coming of October '74 was heralded by the birth cries and grunts of SMU's FM baby. It was a long and difficult birth; nearly ignored to death, nearly aborted by WTEV, the station nearly never saw the light of day.

The station about three years before its emergence was as little-known as the SMU FM radio committee. Sans equipment, office space and FCC approval, it was really nothing more than a figment of the collective imaginations of a few group=two engineers. In the early 73-74 semester the group, which consisted mainly of Ed Debarros, Bill Mendes, Paul Ziebro and Paul Chevrier had written up a constitution for the proposed station. A proposal for a 10-watt FM, educational (non-commercial) station was placed before the Board of Trustees and passed. An application for licence was submitted to the FCC which WTEV claiming interference with their signal, tried to kill. Area representatives, notably Gerry Studds, helped get the petition approved. Then, after considerable struggling

for office space and finally constructing an antenna, and considerable help from SMU workers, a studio was built. By October it was ready.

During the latter stages of the station's coming into existence, a large number of students became infected with DJ mania. Eventually this number was reduced - largely because most did not want to go through the hassle of acquiring licenses. WUSM had to pretty much take Pot Luck with those who did, as they could not pay them, being a non-profit organization. Listeners discovered that the voice of SMU frequently did not speak the King's English.

Despite the overall mediocrity of the people airing the albums (and of the lack of variety of music available), WUSM has become the most popular radio station on campus, because the DJ's are known by the students (not just faceless voices). And because it caters to SMU's needs and desires. It is also probably the most effective means of communication on campus because it is always available and timely (as opposed to the school newspaper, available only once a week and therefore often outdated). For this reason, the future looks bright indeed for the one-time unwanted orphan.



WUSM SMU Radio 90.5 FM.



Mike Laney D.J. and Paul Langille

The SMU VETS CLUB exists for the social and economic welfare of its members. Originally the club was strictly one of a political nature, tracing its history back to 1970 when a group of concerned veterans organized a local chapter of Vietnam Veterans against the War. In 1972 VVAW of SMU was reorganized, largely through the efforts of Bill Conboy, emerging as the Veterans Education and Training Society. Again in 1973 reorganization was effected with Ray Atwood, Jim Canavan, Lerr Baptiste, and Ron James being elected Chairman, Co-Chairman, Treasurer, and Secretary respectively. During their tenure the club became more visible on campus and in the community. Fund raising became more of a science than a gamble and over \$3,000 was made available to needy members during the '73 - '74 academic year. An intensive campaign was launched to recruit support for pending legislation pertaining to veterans culminating in the overwhelming victory in Congress of House of Representatives Bill HR12628, granting vets in school a 23% increase in benefits, extensions of eligibility and entitlement, and low interest loans. Incumbent officers Brad Burns, Jim Canavan, and Pete Allyn

considered this a personal victory for the SMU VETS CLUB as similar organizations throughout Massachusetts look in this direction for inspiration and example.

In cooperation with Dermot Duggan, Jean Trucotte, and Jack Marland of the Veterans Affairs Office of SMU, the VETS CLUB moved to new quarters in the old 2nd floor north lounge in the Group II building. That area is now a veterans' lounge and houses a suite of offices including the VA rep, the Veterans Affairs Coordinator, their clerk, and the VETS CLUB office.

For the future, SMU VETS is playing an integral part, along with UMASS VETS, in the conception and implementation of a Massachusetts Association of Concerned Veterans, fashioned along the model of a Connecticut organization which is highly active in that state. Additionally, SMU VETS is working for a more adequate "GI Bill" - one which would provide assistance for veterans wishing to attend graduate school. SMU VETS will continue to serve Southeastern Massachusetts University indefinitely and is grateful for the opportunity to do so.



SMU VETERANS CLUB

RUSHING -- WHAT IS IT?

Rushing is the time during which you, as a rushee, are able to meet and get to know the fraternity men and sorority women of SMU. It is a period when the members of the fraternal system attempt to acquaint you with the values and purposes, the privileges and responsibilities as well as the activities and accomplishments of their individual fraternities and sororities. All rushees are free to visit the fraternities and sororities on campus during open rushing.

Rushing places no participant under an obligation to pledge. You are free to merely investigate, if that is your wish, and nothing more. If your investigation leads you to consider membership, and in turn you are "bid", you are still under no requirement to accept or refuse that bid. However, you have an obligation to yourself to recognize that in electing the possibility of fraternal membership, your choice of group should be based upon careful consideration of all that is involved, for your choice is an important one.

PLEDGING ---- WHAT IS IT?

Pledging begins with a bid. A bid is a formal invitation issued by a fraternity or sorority to you, the prospective pledge. You

may receive several bids, but you can only accept one, and join only one fraternity or sorority. After you have accepted such a bid, you begin the period of your pledgeship. Pledgeship is the integral part of a fraternity or sorority which prepares you for the day when you will become a full fledged member.

The fraternity or sorority assigns each pledge a "Big Brother" or "Sister" whose special responsibility it will be to help you develop sound leadership, to learn the expectations of the group, and the conditions and requirements for active membership. The most important part of the pledge training program, therefore, and the lessons you will learn about the history, ideals and standards of the fraternity or sorority, knowing that you and your fellow pledges are committed to a program of individual and collective improvement. Skills of leadership, fellowship, temperance, tolerance, judgement, knowledge -- these are secured from the experience of participating in group activities. In working with your pledge brothers or sisters, you develop a sense of responsibility broader than "self". In every respect the pledge program at SMU is directed toward constructive and beneficial ends. It is also during this time of pledgeship in which you as a pledge should find a true meaning in brotherhood and sisterhood.



SMU INTERFRATERNITY COUNCIL

Carolyn LaFleur

Janine Chagnon

-missing-

Donna Wilson,

Patti Almeida

Kathy Correia

Brenda Cornell

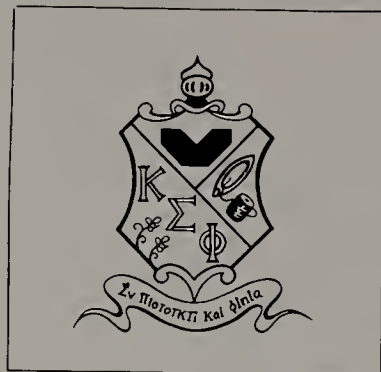
Left to Right

Dr. Manuel Rosenfield (Advisor)

Shelia Murray

Dath Cooney - President

Suzanne Conboy



Kappa Sigma Phi Sorority was established in 1943 at the Philadelphia Textile Institute. The New Bedford Institute of Technology became a chapter member the following year and the

Bradford-Durfee Technical Institute formed its chapter in 1950. When the area institutes merged to form SMTI, these Delta and Gamma Chapters merged also.

Kappa acts as a service as well as a social organization. Through a united sisterhood, the members have rewarding satisfaction in serving the less fortunate of the community, and in so doing, have established close bonds of friendship, ideals, teamwork, and social life.

The Greek letters signify our tradition of knowledge, sincerity, fraternity. These are the goals which we, the members of Kappa Sigma Phi, wholeheartedly dedicate ourselves. We aim to assist our sisters in every conceivable way to promote their social and educational development.

President - Kathy Cooney

Treasurer - Patty Almeida

Secretary - Carolyn La Fleur



KAPPA SIGMA PHI

Delta Kappa Phi was founded at the Philadelphia Textile Institute, Philadelphia Pennsylvania in Oct. 1899 by a group of eight students. Membership, at first was confined to textile students only, but later the charter was amended so that students in all fields could become brothers. At first, the eight founders planned to join a national fraternity, but since their interests were mainly in Textiles they decided to form their own fraternity. This marked the birth of the first Textile fraternity in America. Delta Kappa Phi became a national fraternity in 1905 when Beta chapter was incorporated at Lowell Technological Institute, Lowell, Massachusetts.

At the New Bedford Technological Institute, now SMU, Delta Kappa Phi fraternity was founded in 1916 and incorporated into a national in 1917. We held our first meetings above a store on Purchase Street in New Bedford, not far from the school. Presently our fraternity house is located at 54 Campbell Street.

Rich in longstanding traditions, Delta Kappa Phi does not live on its past but rather on its future, a brighter future for itself, its ideals, and its brotherhood. Over the years Delta Kappa Phi has grown to six chapters along the East Coast. They include: Alpha Chapter, Philadelphia College of Textiles, Incorp. 1899; Beta Chapter, Lowell Technological Institute, Incorp. 1905; Gamma Chapter, Rhode Island School of Design, Incorp. 1917; Delta Chapter

Southeastern Massachusetts University, Incorp. 1917; Kappa Chapter, North Carolina State, Incorp. 1948; Theta Chapter, Georgia Institute of Technology, Incorp. 1949.

Delta Kappa Phi is listed in Bairds Manual of Fraternities and its alumni brothers hold positions of importance in all professions in our society.

Back Row left to right

Tom Donnelly

Mike Duclos

Rick Fontaine

Fred Blanchette

Kenny Deschennes

Rick Perry

Jack Leite

2nd row Seated, left to right

Bob Guarnieri - Vice President (Pro Consul)

Jerry Grota - President (Consul)

Steve Nichols - Recording Secretary (Annotator)

Kneeling Front Row, left to right

Ray Matthews - Corresponding Secretary (Scribe)

Pete Soucy

Dr. Manuel C. Rosenfield - Advisor

Paul Servais



DELTA KAPPA PHI

from left to right
 Doug Woodard
 George Yuen
 Anthony Medeiros
 Mike McCann
 Mark Griffin
 Dave Tuckman
 Mark "Nifty" Vitone
 Ray Wetherbee

Bob Christman
 Dale Pickett
 Jim Corbett
 Dick Nexes
 Leo Morency
 Clark Smedsted
 Doug Kinner
 Tom Tucker
 Ted Geer



TAU KAPPA EPSILON



Phi Psi is a professional fraternity of Textile Engineers. Membership is open to all undergraduate Textile majors and all students in a master's program. The aim of the Phi Psi is to promote higher standards in textile education.

Advisor - Prof. Edward Cloutier, Leonard Thibault, John Evans, Wallace Mortin, Robert Silveira, Craig Duhamel, Daniel Richards, Jorge Duque, Alton Wilson, Bruce Alves, Florence Boulos, Paul Lowe, George Yuen, David Roderiques.



Phi Psi

The AATCC is an organization of international scope having over 10,000 members whose object is: "To promote increase of knowledge of the application of dyes and chemicals in the textile industry, to encourage in any practical way research work on chemical processes and materials of importance to the textile industry, and to establish for the members channels by which the interchange of professional knowledge among them may be increased." Students in colleges and universities having Schools of Textiles form Student Sections, and the group actively participates in the activities of the regional semi-autonomous regional sections in the geographic area nearest them. These students can make professional and social contacts of value.

On the SMU Campus, the AATCC operates in conjunction with the AATT and PhiPsi in the interest of unified activities in Textiles.

George Yuen
Douglas Woodard
Stephen Le Croix
Maurice Paquin
Thomas Meehan
John Evans

James Medeiros
Craig Duhamel
Paul Lowe
Michael Slapik
William Beoudry
Prof. Edmund J. Dupre, Advisor



American Association for Textile Chemists & Colorists

The purpose and function of the Textile Club is to promote activities of the Textile Department, to assist the AATT, AATCC, and Phi Psi, to sponsor lectures, and to promote interest in Textiles in area high schools.

Also, the club is involved in social and athletic activities sponsoring intramural teams in softball, basketball, football, and volleyball.

Advisor-A.R. Wilson, Winston Cobb, Maurice Paquin, Daniel Richards, Thomas Meehan, Craig Duhamel, Mitchel Gaj, Florence Boulos, John Evans, Gary Dannel, Stephen LeCroix, Wallace Martin, William Silveira, Victor Almeida, Ronald Snell, Jorge Duque, Stephen Queipo, Cleveland Heath, Robert Silveira, David Roderiques, Matthew McGuinnes, Andrei Klein, Leonard Thibault, Robert Rossi, Douglas Woodard, Maurice Bessetts, Robert Luckroft, Suzanne Leshner, Jane Petrino, Bruce Alves, Allan La Brode, Pedro Africano, Daniel Kaidel, Paul Servais, George Yuen, Thomas Pease, Raymund Gwozdz, Raymond Landers, Paul Lowe.



The SMU Textile Club

llhonh luc yluu m i eluo yullonle huu elu ilon elhon
 elchy oho llo ylluo lucynollo du cyulluo olu elchy oho llo ylluo luc
 elhonh luc yluu m i eluo yullonle huu elu ilon elhonh luc yluu m i eluo yul
 onli ulhonyc ou loullo uli ello yllonulo ol ouli ulhonyc ou
 yu ou lueu yuu hup llnoc ouy olo yllhor lzu ou lueu yuu hup
 elchy oho llo ylluo lucynollo du cyulluo olu elchy oho llo ylluo
 elhonh luc yluu m i eluo yullonle huu elu ilon elhonh luc yluu m i el
 onli ulhonyc ou loullo uli ello yllonulo ol ouli ulhonyc ou loullo
 lzu ou lueu yuu hup llnoc ouy olo yllhor lzu ou lueu yuu hup llnoc

loullo uli ello yllonulo ol ouli ulhonyc ou loullo uli ello
 ullo uli ello yllonulo ol ouli ulhonyc ou loullo uli ello yll
 ou llnoc ouy olo yllhor lzu ou lueu yuu hup llnoc
 lucynollo du cyulluo olu elchy elchy oho llo ylluo lucynollo du cyulluo
 eluo yullonle huu elu ilon elhonh elhonh luc yluu m i eluo yullonle
 ullo uli ello yllonulo ol ouli ulhonyc ou loullo uli ello yllon
 ou llnoc ouy olo yllhor lzu ou lueu yuu hup llnoc ouy olo
 lucynollo du cyulluo olu elchy elchy oho llo ylluo lucynollo du cyulluo
 luo yullonle huu elu ilon elhonh elhonh luc yluu m i eluo yllonle huu



Industrial Relations Club



Turni C. bral as Nurse Ratched

A common brawler and misfit, Randle P. McMurphy is committed to an insane ward by the court to determine whether or not he is psychopathic. The story of McMurphy's battle with Big Nurse Ratched, in charge of the ward, forms the core of the play highlighted by the conflicts of other patients and terminating in the lobotomy and death of McMurphy.



McMurphy played by Rick Chiebek is strapped down for his lobotomy operation

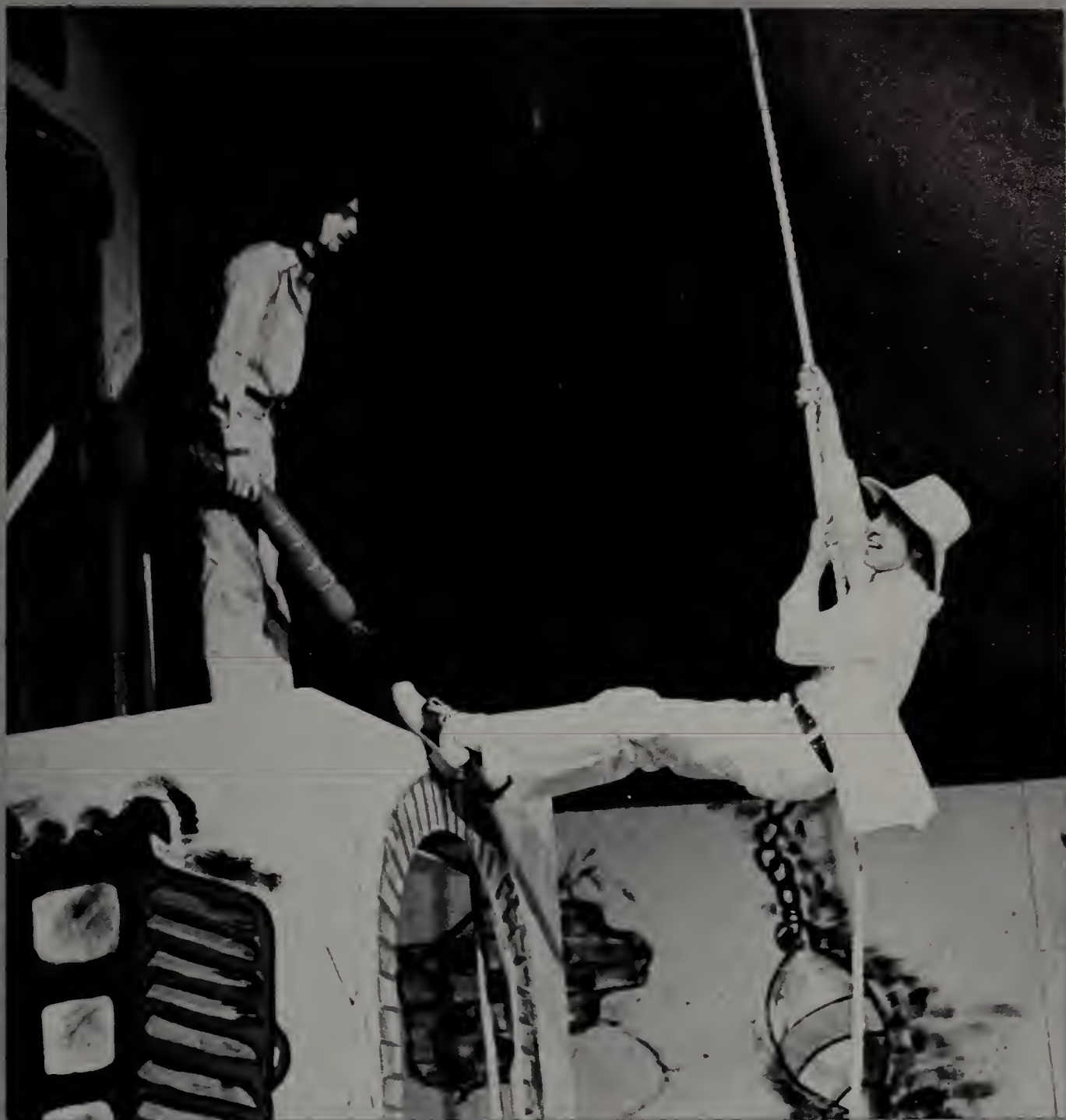
THE SMU DRAMA CLUB IN "ONE FLEW OVER THE COOKOO'S NEST"



WRITTEN BY KEN KESBY - DIRECTED BY ANGUS BAILLY



"SCAPIN"



ADAPTED FROM MOLIERE - DIRECTED BY ANGUS BAILEY



"VERMEER 38"



bie ylor un r chio yullonle hui clo douclionli bce ybu n r chio
 oulli uluonryc ouu loulo ull cello yllowlio ok oulli uluonryc ouu loulo r
 lyu on hui n yuu luogu llusyc ouy olo yllipor lyu on luacu yuu
 ulchry oho llol yllu lucynollo du cyulluo oluulchry oho llol yllu lucynollo



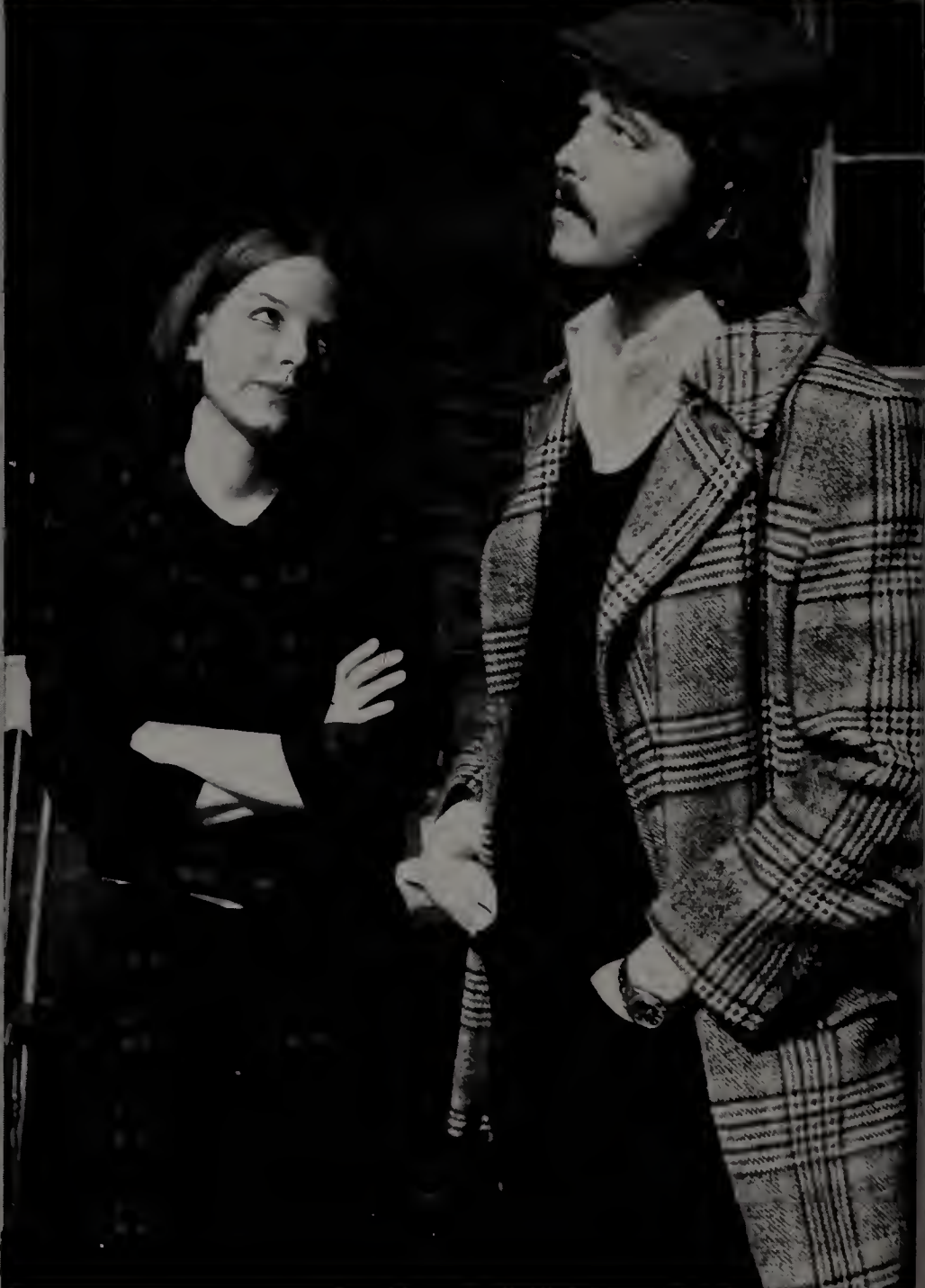
WRITTEN & DIRECTED BY ANGUS BAILEY



The Lover above directed by Sue Westfall Mike McNamara & Evie Treffs get it on with the bongo drums Below right Sally Jones and Pat O'malley in The Room



The Dumbwaiter directed by Tom McCabe pictured left with Brian Moriarty & Richard Chiebek



"THE DUMBWAITER" "THE LOVER" "THE ROOM"



above Mr. Kidd played by Ray Roberts, reacts for Debbie Davidson. Above: Debbie plays Rose. On the left Rose & her comic book



on the right Rose corner is Tom Williams, the blind man from The Room. directed by Richard Dagwan

THREE PLAYS BY HAROLD PINTER - DIRECTED BY STUDENTS



"IDIOT'S DELIGHT"



WRITTEN BY ROBERT SHERWOOD - DIRECTED BY ANGUS BAILEY



0

Kurt Politt and Kim Merckle play out in a tree while blin' hubby Paul Graham asks how the fruit is

"CANTERBURY TALES"



TRANSLATED FROM CHAUCER...DIRECTED BY ANGUS BAILY...MUSIC DIRECTED BY GARY THOMAS

The Black Student Union has dedicated itself to raising "Black Consciousness" within the SMU community. Our philosophy maintains that education is a necessary means for upward mobility and we seek to educate the SMU community in regards to the importance of

the Black perspective. We are striving to project a positive self-image for all people of color and we further support and perpetuate educational, cultural and spiritual enrichment for all black students.



SMU BLACK STUDENT UNION



President Tiny Fernandez

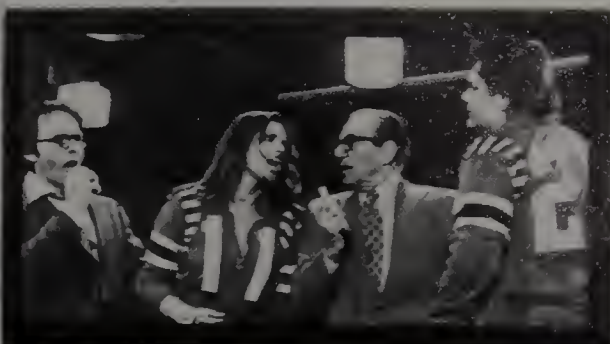


cllawni hie ylar an r chuo yallonec hnn clu don clhiond hie ylar
oalli nluoayic oca loalo rddi ell yllonacho oh oalli nluoayic om
lya on hnen yun hnoji hnooc omj olo yllhor lya on hnen

nn clu don clhionclhiond hie ylar n r chuo yallonec hnn clu don
lonach oh onli nouth nluoayic om loalo nni cllo yllonacho
olo yllhor lya on lya on hnen yun hnom hnooc om olo yllhor



The Film Series



Paul Lapointe
Don Morton
Joe Nazawalski
Kris Wallace

Some of the Members of SMU Ski Club at the top of the mountain,
January Vacation trip to Loon Mt., New Hampshire.

Skip Roush
Debbie Belezos
John Call
Mrs. Silva
Brad Cheeny



The SMU Ski Club

ukhy oho hoi ylo meynollo. m cynlluo olunukhy oho llol
 elhoulh luc ylu m i chuo yull nlc hnn clu don elhoulh luc
 oullh nluonyic oul loul nll i llo yllonulo ol oullh nluonyic oul
 lyl ou luncu yuu
 ukhy oho ll i llo lucynollo du cynlluo olunukhy oho llol

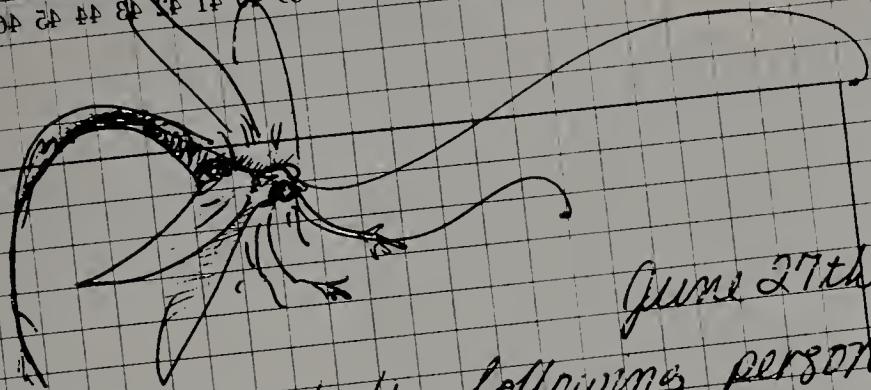
lucynollo du cynlluo olunukhy ukhy oho llol yllol lucynollo du cyn
 el to yulloulh hnn clu don elhoulhoulh luc ylu m i chuo
 nll i llo yllonulo ol oullh noulh nluonyic oul loul nll i llo yllol
 llopl lluooc
 lucynollo
 i llopl lluooc
 lucynollo du



The Kung Fu Club



The Gay Alliance



June 27th

My thanks to the following persons:

Jeff Taria - for taking over

Dean Howard - for the extra grand

Mark Mattas - for his advice & occasional guidance

Jim Collins - for the piramide

Sue Westfall - for her endless re-typing patience

Pat Manning & Horacio Bernstein - for all the Sportstuff

Mike Zaney Zaney - for the cheerful smile

John Levis - of course - where would we be without him?

Joe Norris - and the photo machines

Karen - for her words

Remo - for his portfolio

Peter Cantone - for this 'or that

Jack Leite - for his information & help

Steve Nichols - for getting the fruit rats together!

John Breaves - for his time & interest

Vincent Luti - for being here & giving of himself

Al Wilson - for rounding up the Textile people twice

All those persons who would talk to the Yearbook Interview

Those other persons who hung me up on promised articles

The Walls - for the inspiration

Tony Morris - who had nothing to do with any of it -

And last, but not least, Michael Greco - who talked

me into it - and kept my ass in gear -

My apologies to anyone - whose stuff didn't get in

for one reason or another

Christine Hayden



Eisteddfod

southeastern
massachusetts
university '74

SEPTEMBER 20TH, 21ST & 22ND
folk music concerts, workshops, ceílídhs and country dancing

Fri. pm Gordon Bok + Dick Fegy + Dwayne Thorpe +
Fennig's All-star string Band Sat. pm John Wright &
Catherine Perrier + Allan Block + Laduvane +
Enoch Kent + Margaret MacArthur
Sun. pm Tony & Irene Saletan + Saul Brody +
David Jones + Barbara Carns

workshops & mini concerts with Jim Couza, Jane Voss, Maggi Pierce,
Tony Barrand, Peter Hoover, Ken Goldstein, Priscilla Herdman, Norman Kennedy,
Linda Morley, John Roberts, Helen Schneyer, Richard Hughes, Walter Scott,
Rick Lee, Lorraine Lee and others. All programs subject to change

The outstanding feature of the three days of concerts and workshops was not the merit of any individual performance, although talent was abundant, but the spirit which pervaded throughout. The repertoire of music offered was astounding: the Eisteddfod presented a rich variety of voices, instruments, types of songs and regional styles. Each performer had a distinctive cultural flavor and personal flair & was well received on their own merits. The overriding atmosphere of the performers was authenticity - a total lack of pretension so rarely found today. This feeling was communicated instinctively to the audiences, as was evidenced by the infectious smiles and spontaneous bursts of handclapping & choruses. The music succeeded in accomplishing what few things still can in our fragmented society: drawing together a mass of people with diverse interests and life styles to share in a common experience. It served as a unifying bond and broke down, even if only temporarily, the barriers between cultures, races, and generations. A mixed crowd could journey together through time & space to medieval Ireland or join in the lament of an American slave."



top - G. Nelson & center - Imprimtu & bottom - L. Murley, I. Saletan, M. MacArthur, L. Lee



above-Barbara Carns, Country Dancing & below-Allan Block, Jim Couza, David Jones, Tom Gibney





above-Dwayne Thorpe, Pete & Caroline Hoover below-John Wright & Catherine Perrier, Maggi Peirce



below-Dick Fegy, Michael Moyes, Allan Block, Bob Depetro



Chris: Well, I guess the best way to start this off is for you to give us some background on how you came to SMU and exactly what you do.

Luti: I came here from Salt Lake City, but I'm not a Westerner. I had been working out there. I had been living in Connecticut most of my life and after getting out of Yale, I said, well there are no jobs in the East, so I'll go West-more opportunity out West. But no sooner did I get out West, I got settled down with a public school job, then I get notice of the job here. It was ironic that I should go out there looking for work and find the job back here.

Michael: What were you teaching out in Salt Lake City?

Luti: It was a piecemeal kind of a thing. I was teaching music in the public schools.

Michael: In a whole school system. Was that your first teaching post?

Luti: Yeah, a system.

No, I had taught public school for about eight years in Connecticut before I'd gone to Graduate School, to go into music. Actually I've taught more in public schools than in college. The public schools out in Utah have an incredible music program. I couldn't believe it. It was really a joy to work with them. Ordinarily, you, know, working music with little kids is ... (face) ... stifling to say the least, but out there it was great. Ironically at a meeting the other day one of the deans---you often refer to a place of low quality - well he used Utah when talking about places with low quality music program. I felt like telling him he picked the wrong state. They have excellent preparatory programs so that the kids who get into college have a fine background.

Michael: Do you enjoy working on the college level much more than in the secondary school level?

Luti: I worked elementary for all but one of those eight years.

But those eight years of self-contained classroom were really nice. But I got that hankering to get back into music because my bachelor's degree had been in music, but then I went on to elementary education. I was very very happy there, except the thing about music kept coming back, because I wasn't teaching music then. I finally chucked everything and went to grad school. That's what lead me to teaching in college, four years here at SMU and some part-time teaching when I was in grad school. So I still feel I'm new at it. I like it, of course I like it, you know I do! I like it because I like the people I'm working with. I don't have to put it all in words of limited vocabulary. It's just marvelous to be teaching this age group! I wish there were music majors around too, to also be working with. But I would never want to give up working with non-music majors the way I do now.

Chris: More variety?

Luti: No, it's ... We don't have a music major and I've never taught in a music major, but I've always suspected it'd get rather routine as in any major: you have to take this, you have to reach this much content, and you have to meet this many requirements. I don't have that right now. I can structure the class the way I want, go as far as I want, talk-adjusting the level to the class, so it's very pleasant to teach music in a non-music major situation. Course, You know I have a ball in those courses!

Chris: I know, I know...

Luti: ...and they're not Mickey Mouse courses either. But I enjoy it immensely.

Chris: How do you feel about the music dept. in general? Where are it's advantages and where does it lack?

Luti: Oh...I don't know...(sigh)...in the four years I've been here, it's grown in a certain kind of way, though we're hemmed in...

Michael: By what?

Luti: By how much in depth we can go...how many sequences of courses we can offer. Before I came there were no sequence courses in this dept. Every course had no prerequisite. That had never happened before, so you see, it's moved...But I can only do that to a certain point in a non-major, cause then I start losing people who run short of free-electives. So two sequences is really the most, but because of that some of the courses have become more advanced than they were. We've added new



The 1975 Scrimshaw is dedicated to this man, Professor Vincent Luti, in honor of his dedication and sincerity.

Interview with Professor Vincent Luti of the Fine Arts College

courses - the jazz and American music area of the curriculum which is moving along well, despite the erratic teacher - (laughter) you know Mr. Byard...

Chris: Yes, yes ---he's a riot!!

Luti: Of course he's an enormously important person and an exciting person to have around. So I help out, keeping him organizing and doing what I can.

Michael: Do you feel he adds something to the Music Dept.?

Luti: Yes, yes of course!

Chris: He seems to have inspired a lot of kids!

Luti: I really think he does.

Chris: Because he's a working musician...

Luti: Yeah, he's the only one on the faculty that in truth is a professional. The staff all call themselves "professional," but I don't. I don't call myself a professional musician. By the way (leans forward into the mike) I am a professional teacher. I differ from my co-workers who all call themselves professional musicians. I don't make my living at music. Byard does, or he has up until recently. So we have a "professional," you know, a person who is actively engaged in concerts and recording. We just do it once in a while: Eleanor gives a recital, I write a piece of music, Mr. Corbert plays a flute piece, Madame sings now and then...but we're all professional teachers. I'm not saying one is better than another, I just call a spade a spade. They're different professions. When you're a teacher you bring to it techniques and ideas about teaching, which have nothing to do with music necessarily, it just happens that music is my subject. But the techniques for teaching are as professional as say the techniques for a concert pianist, or such... and you know where I think this comes from? My training as an elementary school teacher. I think it's been the most influential thing on the way I teach...and I know other people pooh-pooh it. I consider it a plus when I look over a potential teacher's resumé. The real teaching challenge is with little children. It's the most difficult teaching assignment you can get. College students, in a sense, are supposed to be educating themselves with the help of a teacher.

Michael: Would you like to get a little more professional in the musician part? Could you toy with that for awhile?

Luti: Well it's hard to juggle a career both ways. There are people who do it, but I think they're generally people who have made it first in the concert/career world and then go into teaching - like Byard - then they can keep both of them going.

For me to go out now and become a "professional" composer, which is my field, would be rather difficult.

I'd be a greenhorn out there - making a living at it...

make that my primary source of income. No, I don't have any yearnings to go in that direction. I've always thought of myself as a teacher. But I feel that as a teacher I've gained first from the elementary education, I've gained from the kind of background I go for myself in my own education, and I've gained by keeping active in composing. I write every summer, during winter vacations.. that's the only time you have...that's another problem when you're a full-time teacher, you can't be a full-time musician...I compose very slowly and over long periods of time.

Michael: How many pieces have you written now?

Luti: That's hard to say because some I've thrown out. There are others sitting on the shelf that I probably wouldn't want to have performed again. So I don't know.

Michael: What was it like when you had your piece premiered this year at SMU?

Luti: That was incredible, I had two this year! It's exciting don't you kid yourself - it's exciting! I developed blisters I got so nervous. You have to sit there and pretend to be quite non-chalant - it's nerve racking!

Michael: Did you pick up the group of people to play the piece yourself?

Luti: Uh-let's see, in the fall the New England Conservatory Orchestra was coming down to give a concert under Mr. Schuller, and I asked him "would you consider doing a piece of mine" and I sent it to him and he agreed that it was workable, so I wasn't responsible. But the

one we did this spring, D.J., was done by a pickup orchestra Mr. Corbert hired from out of Boston - and again I wasn't really involved with the musicians. But Mr. Corbert finds good musicians. You have to worry about the conductor more than anything else. But going through a premiere is sheer hell.

Michael: How many pieces have you had premiered?

Luti: Oh, maybe a dozen...that means publicly, above and beyond school performances. It's hard to think of doing them again. You really sweat it out, after all, I tend to write a rather difficult music. It's usually in an idiom that's not common to the players so I have to worry 'are they going to want to play it - are they going to understand what I'm writing...are they going to give it a performance that will tell what the music is about?' And with contemporary music, particularly if it's difficult, the performance has to be exceptionally good, otherwise it'll be a disaster. You can hack out a Beethoven or Mozart Symphony, but a new work stands on that one performance, and if it doesn't go it can be absolutely horrible. These two went decently, although "D.J." this spring was performed poorly it got across somehow.

Michael: We saw the one conducted by Schuller and we thoroughly enjoyed it!

Luti: It was a heavy, heavy piece. "D.J." you didn't hear that? That was a fun piece - even the old ladies in the audience liked it! That was the one with the weather balloon that exploded. It was fun, it was also a satire.

Chris: Do you always have little themes that go with each of your pieces?

Luti: Half the time there is an idea, a thought to go with it. The one you heard was not that I was trying to depict SMU in any particular way - but I was thinking about SMU, the architecture, the kind of structures the kind of environment - just thinking about those things while I was working. I'm not saying that you will hear them in the music.

Michael: Ah, you might not have heard it but you felt it! You know if this is anything to you, the people that I know that heard it..we were all amazed. It was SMU. The music should have been coming out of the Campanile as people were scurrying around the buildings!

Luti: I s'pose so -- it might come through somehow. But generally composers don't tell their secrets 'cause often times the things composers do when they're putting a piece of music together are really embarrassing! You know! They're so simple minded!

Chris: I've been hearing some intriguing stories about the things you use in your works!

Luti: "D.J." is the one that's full of all sorts of things. The initials "D.J." however are an absolute secret. But there are all sorts of satires and parodies going on in the piece. Only I would know it, or another musician perhaps or if I told someone and they heard it they would get that extra kick out of the piece. One piece I wrote had the starting point of the year 1692. The whole cantata evolved from the numbers 1, 6, 9 and 2. You know of the witchcraft trials? That was in 1692. You can interpret those numbers into musical pitches, which then became the source for the development of the whole piece. I also had some actual quotes from the trials that I used as text. Also I used an old sermon and part of the tune from a puritan hymn. So your source material can be very interesting, sometimes very banal and stupid (chuckle). You really don't like to talk about it...inspiration...you know, people think these come to you in the dead of night... 3 o'clock in the morning bounding out of bed to grab a pen and paper.. But back to the dept...ah, I think we're cohering much better as a dept. than we did 4 years ago. Particularly the addition of the piano instructor who brings it up to 3 full time people and Mrs. Corbert. But we don't seem to be getting much cooperation from the administration on our music major.

Michael: What seems to be the problem introducing the music major to the school?

Luti: We've done pretty well, as far as introducing it to the college of Fine Arts, and the University Curriculum



Jaki Byard spacing out in class

Committee, which is all the Colleges. So right now it sort of sits at the Dean's level before it can go to the President and the Board of Trustees. So it's stalled right now.. and with the change of this College's dean things will probably slow up more.

Michael: Are you interested in all types of music? The contemporary, pop, ah...

Luti: Yeah, very realistically we've got to stop thinking about "elitist classical" music. I think we as educators have to know something about all types of music. I have a large selection of 20th century, classical and some jazz records. I do like rock by the way. I listen to it on the radio all the time. There's one problem in that I didn't grow up with it, in the sense that it isn't "my music" and I don't know the "insides," and I don't have the emotional attachments to it and don't always know the connotations that go with the whole movement. But it's still music and I can't push it aside.

Michael: Sure, because it's having quite an effect on a large number of people.

Luti: That's the point. It's music and it's as valid a part of our endeavors as anything else.

Michael: Have the kids in your classes been influential in your writing?

Luti: No. I threw in a quote from a Beatles tune in the piece you heard, but nobody, not even the orchestra, got it. But that's not really influence. Gunther Schuller incorporates jazz techniques into his classical writing. I have never tried doing that because I am not that well versed in jazz. I've only come to jazz and pop music now. All my life I've been into classical music.

Chris: How did you get involved with using shells and rocks and such for noisemakers in your music?

Luti: Well, that's sort of from people in the Arts... that is, the idea of "found sound" ..environmental sound...sound beyond the standard academic sound. Like in painting it's not always paint that you put on the canvas, it can be things you find. So, the same thing in music has gone on. You're looking for the introduction of new sounds, or familiar environmental sounds. See over

there, my clam shells? Those are famous, they played at Tanglewood. They represented the souls of those witches hung in that piece I mentioned. The percussionist rattles them at the very end. Sand makes a good noise also

Michael: I'm looking around and I'm seeing this art. Is this all yours?

Luti: The paintings are all mine. I can't afford other peoples paintings!

Michael: Is painting a strong interest of yours?

Luti: It was, I almost went into art. As an undergraduate I was majoring in music, but I took as many art courses as music courses.

Michael: Where?

Luti: University of New Hampshire. I was very deeply into it. I loved the school very much and had some teachers who inspired me. I was all set later to go to Yale in inter-disciplinary studies but I got a Fulbright scholarship in music and went to Europe. Afterwards I never got back to art. But I was involved in both music and art up to the 60's. I couldn't keep up both. But after a hard day, things didn't go right, or after a nightmare of a premiere, I think about how nice it is to do a painting - when it's done, it's done, no one has to play it for you! That's it.

I like being in a College of Arts though. I like seeing art around. I do miss fine theater and dance however. I think more highly of dance than music. I wish they were a part of the college here. We're a lopsided college...primarily visual.

I used to be an accompanist for a modern dance group, and I wrote music for them. I did try to get up and dance for awhile - but I'm terribly stiff. I have a real passion for modern dance. It freaks me out, more than music. I find most concerts dull - classic concerts, mainly. They've lost contact with life. A rock group usually puts on a little show, a little theater - whatever - but you really feel the life of those people on stage. It's more than just the music. But at a classical concert it's just the music in its purity. I love it at rock concerts, people get up and walk out! or dance or sing along! They're alive! But audiences at classical concerts are dead bodies. No one moves a hair. They're prohibited from participating in any way at all.

Michael: In classical music the listeners are observers. In rock and roll they are participators. The more the audience gets into the music, the harder the band plays.

Luti: That's right, there's feedback. Classical music was functional, maybe not as violently at a rock concert - but let's say a Bach Cantata. It was functional within a church service. In a sense it was a form of theater formality and participation. But if you have the SMU chorus get on stage and sing that same cantata, stiff and, "proper": meaningless!! It's a dull experience!

Michael: One thing we're trying to do in this interview is show a bit of Mr. Luti - the man, rather than Mr. Luti - the professor that SMU knows. Many people say you can't separate the man from the job - but there usually is a line drawn. What's it like outside of SMU for you?

Luti: I do refer to SMU as my job. It is a job. Well, when I have large chunks of time, I compose music - in the summer, winter vacation. I have hobbies. They change from year to year. For 3 summers now I've been heavy into gravestone rubbings. I have a large collection out on loan. I've done a fair amount of research into the symbolism and styles, the social and economic situations of the different periods. That lead to reading the poetry of the era and learning about the religious ideas prevalent then.

For two summers I was into mushrooms...when I was in Connecticut...in school. I was absolutely broke. It was Eden though. I had shot all my savings on graduate school. So I got into a sort of Euell Gibbons thing. I learned about mushrooms, wildflowers...edible plants...to cut down on my expenses.

Before that I collected antiques for awhile. My hobbies change from year to year.

Michael: You've talked about the transition of SMU in the past four years, courses and faculty. Have you seen a difference in the students?

Luti: Yeah, I have. I'm happy about it in some ways, but not in other ways. I came here in '71. By then the crest of "the movement" was beginning to wind down. But there was still quite a bit of action going on at SMU. When I compare that body of students to the students I have now, the difference is shattering.

Michael: In what way?

Luti: Well, they were more fun then... (general laughter) They wouldn't come to class...they wouldn't do the work...they could care less about grades, classes, finals.. now of course it's just the opposite. I actually have classes where the attendance is incredible. They sit there terrified week after week, do all the assignments, all take the final, and want to know 'when are the grades gonna be posted?' nobody ever asked that four years ago I had more incompletes then!

Michael: You say they didn't care less, but I get the feeling from you that they cared about something else, maybe something more important -

Luti: Yes, their minds were on other things and they saw their classes as perhaps augmenting what ever needs they had but the central focus was not necessarily on the class. Whereas now it is of course. "The grind" is now the average student. I'm a little sad seeing these students just grind away. They don't seem to really think about things outside. I don't think people were just having a good time in '71. Maybe they were, I don't know.

Michael: No, I think it was a lot more than just a good time. I think it really meant something.

Luti: They were concerned.

Michael: Sure, we talked about this recently - around that time there were lots of individuals who really seemed to be searching for their so-called "meaning" in life. They weren't letting anyone tell them what it was. Whereas, I almost get the feeling from the new student today that he wants to be handed everything.

Luti: He wants a program.

Michael: Right, whether inside it's right for him or not, but





because someone with authority says it is right, they take it.

Luti: It's inconceivable that we'd have a bomb threat over there anymore. (laughter)

It's out of place now. However, I do appreciate the fact that students who do take music now, take it seriously with efforts towards a full understanding of the material. They try to build a real program for their musical education.

Michael: During the turmoil period at SMU were you involved in the politics at all?

Luti: No, I wasn't, thank God. The first year I came I kept my eyes and ears closed. I stayed away from everything - in fact I was very hard to find. It really was a turmoil and I didn't want that disruption. I had a job to do. Now I'm much more involved in meetings, the dept. and other activities.

Michael: There used to be a definite closeness between students and faculty in the old days. Do you find that today at all?

Luti: I see students informally outside of class. More often than not it's because of musical interests. There'll be a concert that I feel would benefit these particular students so I'll drag them out...There used to be a much larger stream of students thru my home here - like last summer we ran a little music festival of our own. But they always turned into parties. I had to give it

up because it was getting expensive! I think there is a point where you are still a teacher with them. I don't particularly think of them as friends in the sense of close friends. I think of them as friends, but as student friends. It's a mutual trust. It brings them here, out of school. But I like to get away from them too. I have turtles out here, and rabbits to communicate with. I love the woods and outdoors.

Chris: Well, I guess we'll wrap up the interview by telling you that we're planning to dedicate the book to you.

Luti: You're kidding! Oh, that's great! Oh, I'm so proud of that! Marvelous. I'm delighted

Michael: I think part of the inspiration behind that is that there is a definite warm feeling, even from people who don't know you. When they go walking thru a corridor and see you with 20 or 30 students, with all their instruments, having one hell of a time together.

Luti: Oh, I make those kids get right out there, right where the traffic is - I want the school to know that music is here at SMU. I made the chorus get up in front of the Film Series audience one night to sing. It's publicity. I feel like a publicity agent. My immediate needs are to get that dept. some recognition, and get it somewhere...and it has in the past four years. It's got a long way to go, and a hell of a lot of work. But it's fun. That's it...and by the way, I like my job! I like my job. O.K.?



Paul Rudolf's 2001 nightmare (or, so long, Frank Lloyd Wright)





I call our world flatland. To make its nature clearer to you who are privileged to live in space, imagine a vast plane on which lines, triangles and other figures move at will, yet without the power to sink into or rise above their level. Living in such a country nothing is or can be visible to us except straight lines, ...eh, should a person approach his line becomes larger, if he retreats, it dwindles, you see - yet a circle or a square he still looks like a straight line to us, and nothing else. Now our women are straight lines. Our soldiers and lowest classes of workmen are isosceles triangles which also have at their vertices a very sharp and formidable angle. Our middle class consists of equilateral triangles and squares - eh - to which class belong, heh, heh. Our gentlemen are five-sided figures or pentagons. When the number of sides becomes so numerous that the figures cannot be distinguished from a circle, they are included in the Circular, or Priestly Order - and this of course is the highest class of all. Irregularity of figure means the same to us as a combination of moral degeneracy and criminality with you in spaceland. When the irregular comes of age, he presents himself for inspection. If he is found to exceed the fixed margin of deviation he is either destroyed or else innured in the government retention ward of the 7th class.

How shall I make clear to you the extreme difficulty which we in Flatland experience in recognizing one another? To be sure, our hearing is one simple means of recognition, but we cannot altogether trust to this method. A second method is therefore most important - feeling - heh, heh, now, you see the sense of touch enables us to distinguish angles with fine precision and it's a critical test of recognition not only between strangers, but as to the class. For instance, ah, Mr. Wintistolet permit me to ask you to feel, and be felt, by Mr. Sprogle - yes there you see - that's it. You see, I'm trying to explain to you, how I came to be in my present, um, - absurd(!) position! You see, it was all a misunderstanding!! It really was - let's see, it was the, what was it now? the last day but one of the nineteen hundred ninety-ninth year of our era and I was sitting in the company of my dear wife, discussing geometry and arithmetic with my youngest grandson - a most promising young hexagon...

"Oh Grandpappa, if a moving point constructs a line, and a moving line constructs a square, what does a moving square construct?"

"Nothing at all, nothing at all!" I said, "you see, for geometry is only two dimensions!"

"Grandpappa, ah, if one may picture the number 3 squared as a square, how may one picture 3 cubed?"

"I've already explained it, you-stupid hexagon you - " and then a line appeared to us from nowhere and said, "The boy is not a fool, three cubed has an obvious geometrical meaning!"

"How comes this woman here?" said my grandson, and I replied "What makes you think this stranger is a woman?"

"Feeling is believing - permit me madam, to feel and be felt by - ah - oh - uh - um - oh - oh!! Oh Lord, it's not a woman! It's NOT a woman. Can it be that I have so misbehaved to a perfect circle!?! This circle, who was really a sphere, although we were quite ignorant of it then replied,

"I am indeed, in a certain sense, a circle. I am many circles in one."

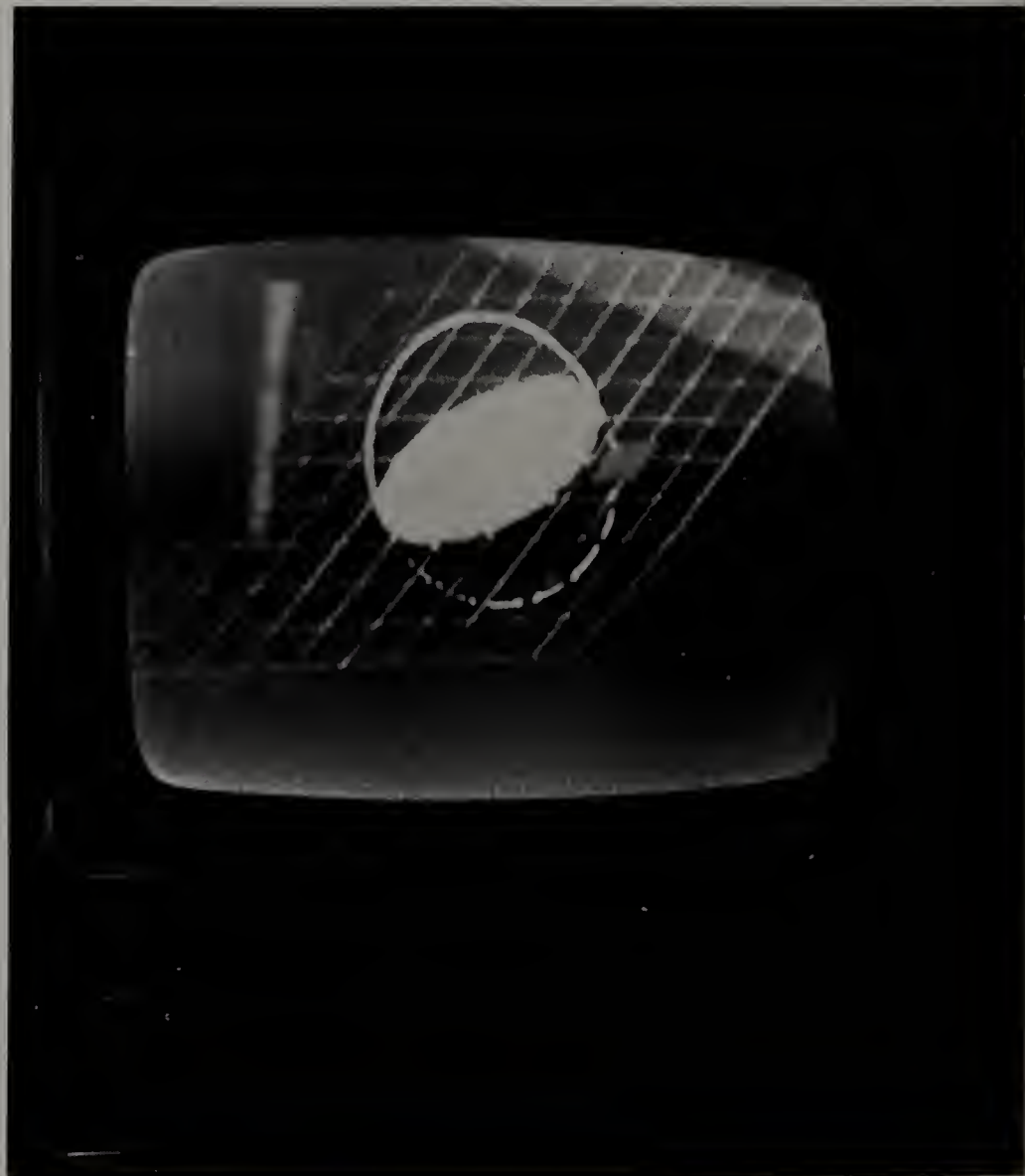
"I'm terribly sorry, I didn't realize...."

"Oh it's alright - don't worry - have you felt me enough sir?" I had joined in to check this stranger out -

"Oh!" I said "Oh, he's right, most, most illustrious sir!! Please EXCUSE my indiscretion! Would you deem to satisfy



As you from Spaceland would see from above---that's me, the large black square. The other two squares are Mr. Wintistolet and Mr. Sprogle feeling each other--remember we're only seeing lines. In the corner you see my grandson, the hexagon.



Our friend the sphere is describing himself here---how he looks like a circle to me as he descends through the plane of my country Flatland. Of course it was most confusing to me!!

"Flatland" a short animation adapted from a book by Abbott

the curiosity of one who would like to know from whence his visitor came??” eee-pop!! The sphere moved as yōu would say, “up”, yet he spoke to us as though he were still there in front of us!

“From space, from space, Sir! Whence else!! Define SPACE!”

“Ah-right! Um, space, my lord is length and width indefinitely prolonged!” I stuttered as he appeared again seemingly from nowhere!

“You think it is of two dimensions only, but I have come to announce a third: height! Height!

“What? Northward?” I said puzzled.

“No, no! Not Northward! Upward! Out of Flatland altogether!”

“Um - I still do not comprehend!” This stranger was certainly very strange.

“When I cut through your plane I make a section which you rightly see as a circle. Now I will rise out of your plane and my circle will become smaller and smaller until it dwindles to a point and vanishes. Now watch”eee-pop! “There!”

“Aggh! monster! Kill him - eek! Where’d he go??!!”

“Why do you refuse to listen to reason!? Then meet your fate! Out of Flatland you go and into the world of three dimensions ” The sphere kicked me in this peculiar direction of “upward” and suddenly there I was, drifting in a strange place and I could see my own Flatland, and it looked so vastly different!

“Oh! Impossible! Ah - my countrymen - agguh! I see their insides! Either this is madness or it is hell!”

“Tis neither - it is knowledge! It is three dimensions. Follow me, now, I must introduce you to solids. Behold this multitude of movable square cards, see? I put one on another. I’m building up a solid. Now, see? The solid is complete and we call it a CUBE.”

“Pardon me, my lord, me thinks I see no solid but only an irregular figure!”

“True, it appears to you a plane because you’re not accustomed to shade and perspective. But in reality it is a solid.”

“Pardon me - uh - thou, whom I must no longer address as the, uh, perfection of all beauty,”

“WHAT!”

“My Lord, your own wisdom has taught me to aspire to one even more great - one above you! Who combines many spheres into one single existence! Take me now on the second journey into the blessed region of the fourth dimension!”

“There is no such land. The very idea is inconceivable!!!”

“Oh, and in that blessed region of the fourth dimension shall we linger on the threshold of the fifth? and not enter therein! And, oh-no, oh no indeed! Let us soar to the sixth, the seventh, the eighth! and even the - aggh - eek - oh!” suddenly I was no longer in space. I had been thrust, rather abruptly back into Flatland, back into my home! crash! bang!! ‘uh (???) ah, (!) there you are...now you ...ah... scamp, you...ah...heh, heh, ahem, Now yesterday you were trying to make me believe a square made by some motion, ah, upwards produced another figure. A sort of, ah, extra square in three dimensions. Un - would you say that again you young rascal, heh, heh - ”

“Oh, dear Grandpappa, that was only my fun. I don’t think I said anything about a third dimension! How silly it is - heh, ha ha ha...”

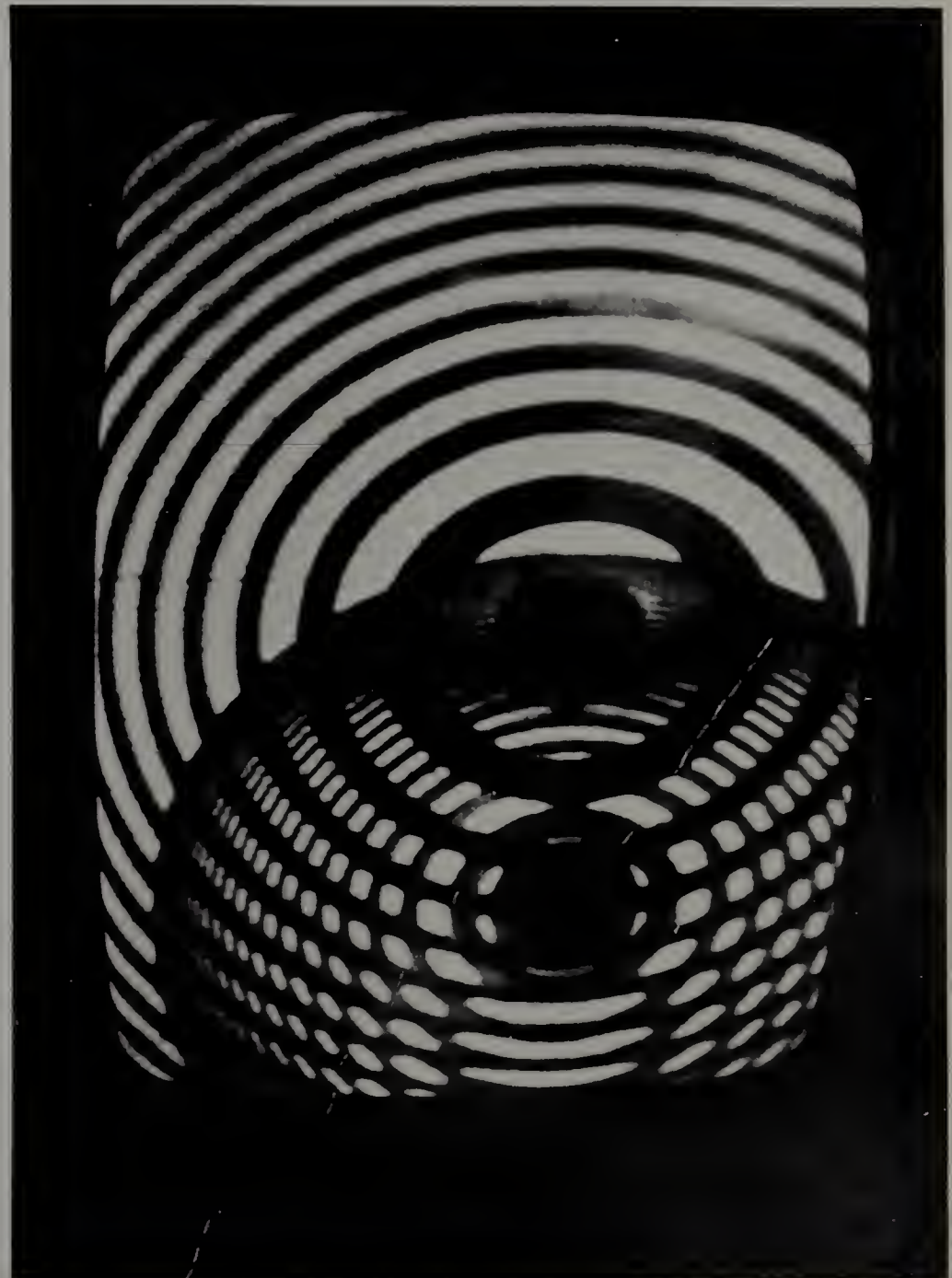
“Heh, heh - you scamp you - no it’s not at all silly you see, I take this square and, let’s see, I move it not northward but, up. Not northward but upward...” I spoke to my community, tried to explain this new motion to them: “...not northward, but upward,”

“Nonsense, what do you mean by those words!?” - “No-”

“Well, I suppose it’s your way of saying northward and southward!”



Here I am floating helplessly in your land of three dimensions...ahem..I’m right below the sphere as you can see. He’s showing me the “cube” and various other shapes. Most strange!!!



This is my imaginings of the dimensions beyond the second and the third



I am trying so hard to explain a cube to my community friends---that's me in the center---but alas, none understand or even believe me !!
 ---Well, they'll have to go on in ignorance untill some wandering sphere drops in on them!!



Here I am recieving sentence form the High Priest---you recall the that our highest class is a circle---Those small triangles behind me are the guards---ah-h-h---they have such sharp points!!

"Ah, not so, not so indeed!" I said. "There is another motion!"

"Exibit it to me then if you please, this motion!"

"Yes let's see it". "He's a phoney - grab him!"

"Get him!" "Catch him quick!" Squabble squabble - ho hum, poor me, captured and dragged off to our highest priestly order.

"You're charged with seditious and heretical actions arising from the profession of a belief IN and attempted preaching TO others of the third dimension. Can you perhaps indicate the direction which you mean when you use the words UPWARD not northward?"

"I take this square, let's see if this's right - and I move it, you see, I move it...upward...not northward..but...uh.. upward...up - I just, ah... move it up.. My Lords, I can say nothing more!"

"In that case I have no choice but to sentence you to perpetual imprisonment!"

Seven years have elapsed and I am still a prisoner. Even my brother, whom I see in weekly interviews, has not yet grasped the nature of the third dimension. Even now, I cannot honestly say that I am confident as to the exact shape of a cube! And there are moments when even this hard wall that bars me from my freedom and all the substantial realities of Flatland itself, appear no better than the baseless fabric of a dream. □



And finally, this is my prison cell, guarded by day and night All this because my fellow countrymen feared that I would spread the rare knowledge that was revealed to me so unexpectedly...

This is the sound track from a short animated film on vidio tape available for viewing at the SMU library. I first saw it as part of class homework in George Mellor's Structural Representation course. I felt it was worthy of inclusion in the book. -ed.





Chris: I want to ask you why you suggested having an interview of me in this book?

George: Well, because I think the function of the University is to encourage the development of individuals who are persons...persons, with their unique interests and unique inspirations. In the case of one who serves the University in a function such as being an editor, I think it would be useful and beneficial for students to know that person. That person has a unique function, having volunteered themselves to coordinate more or less a statement or commentary on what University life meant. Correct? And I'm sure that the students would be interested in knowing this person from an inside viewpoint...what drove her on toward this...where is she coming from and where is she going to? So let me ask you first of all, how's it feel to be a graduate of SMU now?

Chris: Well, I don't feel that I've severed my ties yet because I am still working on the book. I feel almost like this book is symbolically a sum total of where I'm at right now as SMU "releases" me into the world at large. Even now, so close to the finish, I have urges to take the book back for another year and re-organize it. I spent a lot of time thinking about the book before I started. I made many notes and plans. But as you go along something you want falls thru and you have a gap in the order so you have to find other things to fill it. So after doing the book all year I've decided the best way to put a book together is to gather what material you can all year and at the end of the year take what you've been able to gather and lay it out in the most appropriate order. See, I've already passed in a good portion of the book to the publisher — which they'd like you to do because they can get it set and out of the way — but if I had that now I would change the order because what I had then and was planning to get, I haven't necessarily gotten now. Things have changed, been added or subtracted. My ideas have changed.

George: So you feel that you have learned immeasurably more as an editor of the yearbook and entertaining those responsibilities than if you merely passed thru school without that commitment? Was that a commitment to learn more about the University that was molding your life?

Chris: Yes, you're the editor and you have to put together a statement about the year. You have to decide from what angle you're going to approach it — are you going to do

a strictly visual interpretation of say daily events, activities, the architecture, the classes, teachers or are you going to approach the book on a traditional level, following formats set years ago of what a yearbook should be — or an academic stance — or your own thing — which has been done at SMU in yearbooks. Some very individual, independent books have come out of the yearbook office.

I tried to put together a variety of peoples' thinking modes for the book. That's one reason why I did many interviews. For the most part it is easier to get people to talk to me, than sit down and write something for the book. Interviews of administration and faculty have been used as text in yearbooks, but Albie Gagliardi, editor for the 1974 yearbook, put it to use on students, as well and utilizing very edited comments came up with a series of personal remarks about SMU. I thought it was an excellent idea and chose to continue student interviews. I felt that by interviewing people — getting them to talk — you would get a real feel for where people were at in their final year of schooling. I tried to keep editing down to a minimum to avoid out of context comments. Some people come off sounding very flakey, some ordinary, academic or philosophical. But I tried to get them to talk about their feelings toward life...where their head was at, at this point in time. I strived to emphasize what people are thinking and feeling now to hopefully provide memories of these times to the reader — this year's graduate — some 10 or 20 years hence. There's an article "The State of the Union" — one man's view of our country — I thought it was relevant as a description of where the country is right now. Another article on toilets is a push for ecology, which is a concern of today. Maybe it'll provoke someone into action. Maybe there won't be an ecology problem in 25 years and somebody'll pick up the book and say — "Oh yeah, remember the ecology problem?" — memories.

I tried to put things together that people could observe and would maybe think about — if only more about what their fellow student thought.

George: O.K., let me ask you, were you frustrated by not being able to include materials or 'evidence' that you would've liked to?

Chris: Oh, yes. Sometimes people would promise things and keep me hanging til the end and then fall through. That was a drag. Sometimes I'd screw up on something. I came into the position of editor cold. I was asked and immediately refused, "Oh, no, I have taken too much on as it is!" The advantages and benefits were presented to me and I was persuaded. So, I did it. But I had never run an organization — I had to learn the ropes. I spent a lot of time fumbling and learning how to get things together. There's things I wish I'd spent more time on.

George: How about staff problems — were you able to find sufficient help and support?

Chris: No, this has been a problem for years with the Yearbook, which is why in some cases very independent, individualistic Yearbooks have come out of SMU. Very little student input — it's hard to get students to help. I can remember a couple of years ago I would've never helped. I was too wrapped up in my own thing. I guess I was too much of a snob — elitist or something. I was too tied up in my own projects to open up to this sort of community effort...and it should be a sort of community effort. But I find, after having run it now, that it becomes an individual effort because there is not that much help. The input, and objections especially, tend to come after the publication is out, which is unfortunate. I advertised a lot for photographs and writing — for money! I did find someone half way thru the year who I persuaded to help me.

George: Who was this?

Chris: Jeff Faria of course, a cartoonist whose work you see occasionally in the Torch. He took a lot of small things off my hands as well as some large time-consuming

Your Editor Interviewed by George Wilkie

projects...and of course he's added some humor.

George: Well now, you've mentioned that the students you feel were not as supportive and cooperative as you would have liked. Now how does the administration and the faculty fare in that respect? Did you find them cooperative?

Chris: As far as interviews go — yeah. I had no problem finding people to sit down and talk to among the administration — students were a bit shy of the taperecorder. Many wouldn't be interviewed.

George: Who was your advisor?

Chris: Howard Glasser. He came over now and then and commented primarily on the artistic aspects of the book — layout patterns, type, alignment and such. He pretty much let me go as I pleased which I felt was right, but always gave me his opinions. He didn't really get a good idea of the head content of the book mainly because it was wound up on tape in interviews, or in articles I hadn't received. He really doesn't have a full idea of what kind of head thing I was going into and overall I feel there is more head work in the book than artwork. Originally I was going to make it arty and more visual design oriented which is my major, and yet I haven't done that fully. It's sort of like my personality I guess which is arty but also varied, complex — confusing at times and not necessarily very well organized.... As a symbolic art element I was working off of a theme of formality and informality right down to the point of using flush left and ragged right on the type setting. Flush being the formal and ragged being in informal. The hierarchy in a University is very formal — our architecture, with its straight lines is very formal — yet informal in the layout of space — oddball cubbyholes and stairwells that lead to unexpected places. The people have to be considered informal because they are all separate entities, varied — the students are the graffiti of SMU. All that I've tried to incorporate in the book.

George: Do you have any further feelings about SMU as an institution?

Chris: I think that the University has a long way to go to be totally integrated with its various parts so that it will function cohesively. There are incredible things on campus that could be utilized more fully if they were available to more people...the electronic composing machine in the Torch Office could cover all the school's type-setting needs and bring in money doing outside work if it were run independently with its own manager and full-time typists...The computers in Group II could probably be rigged up to do all sorts of things for the school...the audio visual dept. is probably the best equipped dept. on campus and the most obscure and least utilized. There are so many things kids can get involved in and grow from just in the Student Union building — like working on a yearbook, or the paper or getting involved in campus politics. There is a beautiful gymnasium and pool, sports. I feel there's a definite gap in communications and interrelations on campus. Things aren't blending and benefiting each other. They're separate — and become isolated. There are a lot of cliques on campus. I've been very worried that I'd become very isolated on a small segment of the SMU population in the yearbook, but I tried to break out of that. I know the Art College very well and I could've easily covered it in depth but I couldn't have come close to accurately picturing the Engineering dept. or the Nurses. So I chose to cover their thoughts more than their situations.

George: Let me ask you as an editor, and having an overview of the student body — do you recognize certain groups among the students with different problems, for instance there's a Black Student Union on campus which feels it has almost a separate identity, but there must also be other factions of students on campus which you either feel you were able to reach or.. they must have their view on the University.

Chris: Well, I'm one person and there are what? 4,000 kids





on campus? and dozens of organizations and groups. I can't cover everything or get everyone's personal view — a lot of people wouldn't give it to me when I asked — I have to rely on some help or input from people and groups. So when people took an effort to bring me things they were interested in having in their yearbook, it usually got in. But if I went ahead and asked someone or some group "hey listen, I'm the editor of your yearbook — I'm trying to get input from people — what are you doing, thinking — anything to cover" — and I got little response, then what I could do became more limited.

George: Yeah, time and energy and cooperation —

Chris: The other thing is that I was into it up to my ears — I was very aware of the 1975 yearbook. Lots of people go "ah? Oh the Yearbook..."

George: That's another topic that provokes a question: was it a struggle dealing with attitudes toward the yearbook? For instance someone might ask why a yearbook? What would you answer?

Chris: People want a yearbook. Many people come to my office "When is the yearbook coming out? Do we have to pay for it?" They are concerned about getting it. You'd be surprised how many people were concerned about whether or not they were getting a hard cover. Really! I couldn't believe how major a concern that was to most people. When they heard it was gonna be hard cover they thought it was great. They forget about the content!

George: Is the content of this yearbook aimed at providing a spectrum for the average student to review and appreciate?

Chris: I hope so. There's an extensive club section which I hope will provide memories for those many many students involved in those activities. I would've preferred many candids for each club but time and space allotments made it impractical.

I was concentrating on a spectrum of people and ideas more so than actual daily events, dances — campus activities. Those things are passed over and forgotten more readily than people and ideas. Those things generally mean less than people and ideas — I think. So I was very much interested in interviews. I think the selection of interviewees is varied and the interviews themselves vary —...mine tend to be lengthy and detailed. I was trying to direct people toward their thoughts on life and living — what they feel. Jeff's often have a humorous bend, Jim Collins' are pretty much whatever the person said upon immediate encounter (which certainly can tell you something) and some people just rambled on without any prompting at all.

George: Perhaps now we should shift more toward your personal interests. You majored in Visual Design at SMU, you've graduated, and you'll be entering the world as a degreed individual. Will that make any difference to you?

Chris: No, not to me. School I think is valuable. I wouldn't be surprised if sometime in the future I did more campus be surprised if sometime in the future I did more campus studying. However, I expect my life to be a schooling process. A university is valuable to a person who desires learning because it is pushing knowledge. Not that knowledge is unavailable elsewhere, but it is in a concentrated academic form on campus.

George: What were some of your interests while you were at SMU? You mentioned jewelry making as being more than just a course. You are interested in music and mentioned antiques as well.

Chris: I've always been a person very much wrapped up in my hands. I like to make things. I like to draw, make things from leather or wood — I like to play the guitar which requires both hands. Jewelry making fell in as a favorite of my crafts quite easily. I collected rocks as a youngster, and polished gems and semi-precious stones seem to be only a refined version of my childhood interests.

Antiques...I became interested in them from living in this area. This is the cradle of American antique heritage. My family has always felt you should get into whatever is available in a particular area. My father was in the Navy and we moved almost every two years. On the Pacific Islands we had nothing but a lot of ocean, so we collected sea shells, and made our furniture from native woods. In Southern California there was a lot of barren hills and desert terrain so we became campers and did some gold mining in the hills. We got into rock collecting and rattlesnakes. When we came back East we found antiques — so my parents ended up in the antique business and I changed from loving split-level houses with huge picture windows overlooking the Pacific, to 18th century houses with 2 ft. wide floor boards, square nails, vegetable gardens and antique clothes. I love antique furniture now. There's a care and a quality of craftsmanship that is lacking in modern stuff. It's hand-made by an individual who cared. Back to hands again...

George: Do you envision yourself always involved with antiques?

Chris: Oh, definitely. Right now there's a business aspect to it. Michael makes a living buying and selling them, so we survive thru antiques. My parents are antique dealers. Antiques may not always be a survival aspect of our lives but always a part. I love them. I love the quality and the individual feelings they give to you.

George: But that interest also competes with an interest in music — what would you say about that.

Chris: Well, one occupies my eyes and the other my ears. Besides I have antique guitars to blend the two interests. I must admit however, that lately I have neglected my guitars for other activities.



George: I was very impressed with your comment of making the most of wherever you are. In that regard would you comment upon this region?

Chris: Well, antiques and American Heritage is primarily what I found.

I also found a difficulty adjusting socially to this area. I was in high school when I came here and I was seeking friends among people who had known each other for their entire lifetime. My Navy background was very different from their New England upbringing and I became frustrated. Michael and I have talked about it and decided maybe it was a fundamental difference in communication styles: Navy mentality turned off the New England mentality and vice versa. Anyway, I became rather introverted as a result. When I came to SMU I was still suffering from this closure. I had few friends and very select interests. I always felt close to my instructors but rarely was interested in fellow students. A lot of those barriers, I'm glad to say have left me and I'm much more open to what my fellow students have to offer.

George: Did SMU make a difference in your life?

Chris: Oh yeah, I felt I had many teachers who were very worthwhile and taught me a great deal about both the world around me and myself. Even those with whom I had negative encounters I couldn't forget. They were probably more instrumental in breaking down hang-ups and barriers than those positive encounters. The discomfort of a negative encounter lasts longer and provokes more thought in me.

George: Would you comment upon choosing Mr. Luti for the '75 dedication?

Chris: I feel he is a very sincere individual. That sincerity and his warmth I wish were more common to find. His efforts toward passing along whatever knowledge he may have to benefit another are endless. He has worked hard to develop and improve his talents. His striving as an individual toward making himself better are not for ego reasons, but rather because he cares about himself and the world around him. That caring and concern he has is evident in people that know him, that feel that warmth when thinking of Mr. Luti. People love him. Any anyone who can evoke love and warmth in people is worth recognition. □



The charge to the Senior Class...that is the traditional responsibility...a pleasant one, but believe me, a very heavy one. I do it with all due humility. What can one say to a class of this distinction, facing the problems this class will face, in five minutes?

W.C. Fields, according to a story probably apocryphal, was once told by his doctor: "Mr. Fields, if you don't stop drinking so much, before very long you're going to be completely deaf." And W.C. Fields was supposed to have said: "Well, Doctor, what I've been drinking is a lot better than what I've been hearing."

In our brief time together I'd like to reflect on three things I've been hearing that I regard as myth and in this brief charge to the Senior Class hope that you will disabuse yourselves of three myths. First, that our problems as a society are totally unsolvable. We've gotten to the place where it's almost un-American to imply that our problems have a solution, and that the world is not in decay, because in some way that gets translated as "the problems are not important," and indeed they are important and critical and of great magnitude. But it is a myth that they are unsolvable.

Joan Cook says, in her book: "The most resourceful and intelligent creature who ever walked the paths of this frail planet has lost his way - a victim not of hostile gods or of angry nature, but of his own dark myths and pessimism. Man is being diminished by his own brains. His very survival is in doubt because of his surrender to a belief that he's no longer competent to mold his future."

Our problems, and they are great ones, problems of the cities, of poverty, of racial discrimination, of crime, of pollution are very serious problems. But when we say they are unsolvable, we put them outside ourselves as though we had no responsibility for them. We can solve all of our problems if we are willing to pay the price and make the effort. If we accept the view that they are unsolvable, then we won't try.

Edmund Bacon reminds us we are in danger of losing one of the most important concepts of mankind: that the Future is what we make it.

Myth number two: that pessimism is the more realistic point of view than optimism. You know---events don't carry their own interpretation - some of the most optimistic philosophies in human history have come out of the periods of social turmoil, of social change, of social problems. It's not that pessimism isn't justified, it's that pessimism won't sustain us. Men move by hope, not by despair.

Oliver Wendell Holmes reminds us that the greatest thing in this world is not so much where we stand as the direction we are going, and our feel for that direction, gives us purpose and gives our struggles meaning.

Third myth - that mankind is not to be trusted. John Gardner once commented: "The foes of freedom are still ready to argue that the unruliness, the sloth and the savage self-indulgence of men make a Free society simply impractical."

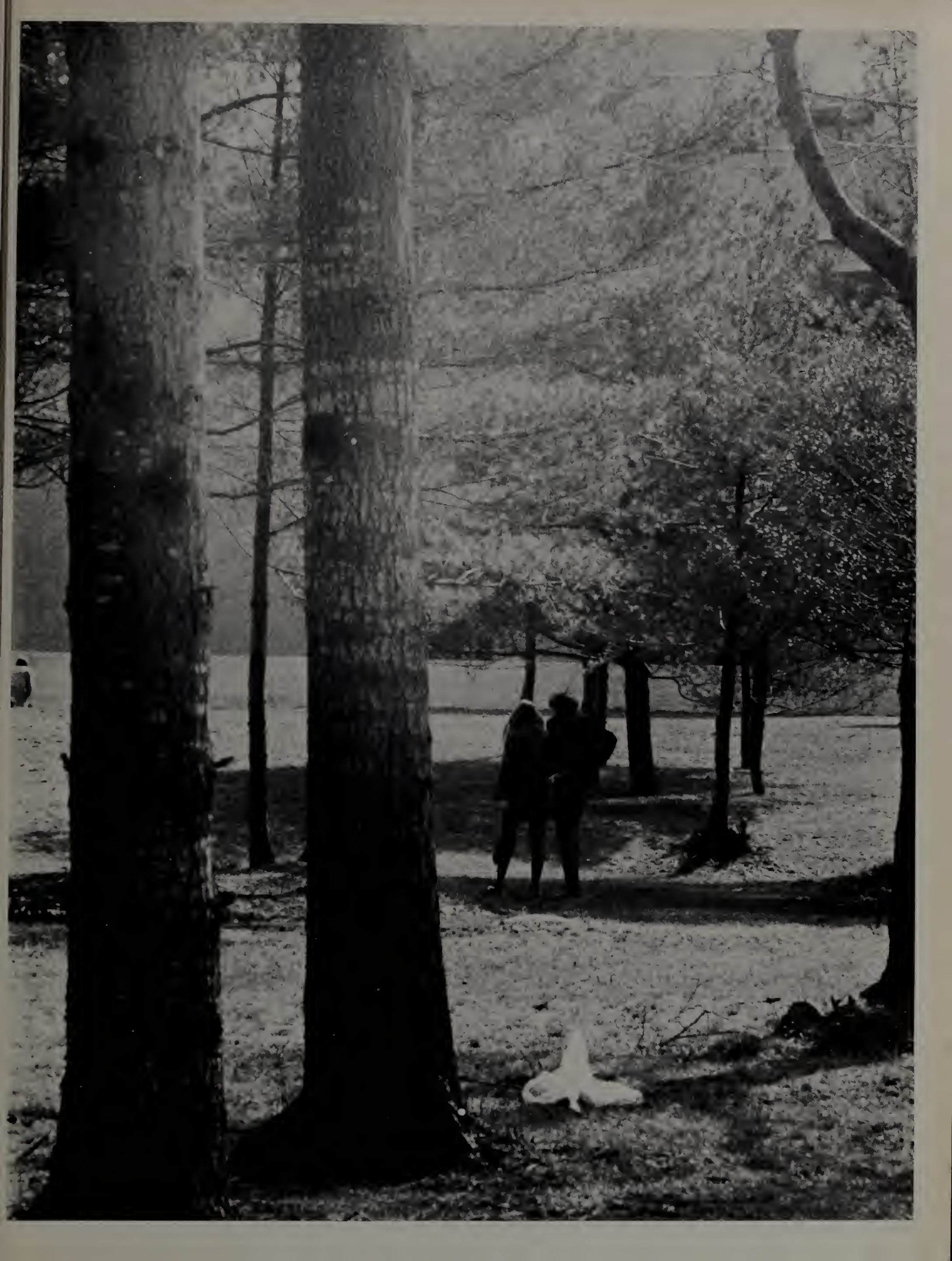
The world is full of people who believe that men need a master. In general, those ages that have underrated and belittled humankind, have tended to be periods of repression and human frustration. The democratic view and the deep faith that sustains us, and has historically and will in the future, is that everyone has inside himself a piece of Good News.

As Vandermeer Bush reminds us: "There was no compassion in the world until man brought it, nor was there beauty or virtue until man thought it so."

On balance, the record of mankind - while we have had many love affairs with foolishness - gives no ground for surrender or despair. And I have a personal reason for hoping that you'll persevere, because it will be your effort that will make a better world for all of us, including the one I hope to continue living in.

Now having said all that, I'd like to end with a little story, and the Final point - in the television show "Laugh In!" there was a little sketch in which Arte Johnson plays the role of the prince, Dan Rowan of the Grand Vizir, and Ruth Buzzi is stretched out on a couch. The scene opens and Arte Johnson says "oh-boy-oh-boy! Now let's see if I've got this right! All I have to do is kiss the Princess and wake her up and I get half the Kingdom!" And the Grand Vizir nods and says: "That is right." And Arte Johnson grabs Ruth Buzzi's hand and says "this broad is dead!" And Dan Rowan nods solemnly and says: "I didn't say it was going to be easy." □

President Walker's Graduation Speech June 15th 1975





Dr. William Manchester, noted author and historian, who gained acclaim after the publication of his novel, "Death of a President", was the guest lecturer at the Second Annual Honors convocation Banquet of SMU, held Tuesday, June 3rd at the Venus De Milo restaurant in Swansea.

I think I should open with a warning. You took a certain risk in asking me here. The last time I spoke to a large academic audience in Massachusetts was at a commencement at Amherst. As I approached the scaffold - ah - lectern - the sky was darkening ominously overhead. One of the recipients of Honorary Degrees was Richard Cardinal Cushing. When I came to his name in the salutation I impulsively added after it: "into whose hands I entrust the weather for the next 50 minutes." Whereupon the skies opened. Afterwards his eminence left the platform without speaking to me. So from your invitation for me to speak here this evening I can only infer an institutional death wish.

Before we can put America in perspective, we have to put the world in perspective, and here I believe the most striking political fact of our time is the decline of sovereign nation states, of which we are one. It was Toynby who called the spirit of nationalism, of patriotism "a sour ferment of the new wine of democracy, and the old bottles of tribalism." More recently he suggested that 1945 was a watershed year ending 4½ centuries in which the nations of Europe struggled through round after round of wars to prevent any one of them from dominating the others. If this is true, then Americans of my generation have witnessed the end of one of history's great cycles, one which began with the completion of the medieval phase, when the consciousness of the West was pre-occupied with super-national institutions -- the Holy Roman Empire, the Papacy - and which ended with the arrival of complex technology - nuclear weapons, the collapse of traditional imperialism and the birth of a Third World.

I think we can trace, in our own lives, the shrinking of nationalist passion. A generation ago patriotic holidays were taken far more seriously than they are today. Today a holiday merely means a longer weekend. Americans are less aware of the eagle and the flag than their predecessors were, and from time to time this is remarked upon in letters to the editor. What correspondents fail to note is that Englishmen are less proud of being British, that the Germans are less Teutonic, and the French less Gallic. The jingo-ism is on the decline everywhere except in the newest of the emerging nations, where it is taken as a sign of immaturity.

This is a mighty scene change, it will not be completed in our lifetime. Mankind will continue to live and work, in our time, within the framework of 140 odd nation-states of which the most powerful will probably continue to be the United States.

If there has to be a number one, America, in my view, is best. I say this not only because I am a creature of my youth and because jingo-ism was bred into the marrow of my bones, but because I believe the proposition is defensible on other grounds.



The United States, in this last quarter of the 20th century, is more than a nation-state, more than a country, more than a super-power. There has never been a civilization like it. It is really a civilization in itself. Whitehead ----- defines a civilization in spiritual terms. And Christopher Dawson declared that "behind every great civilization, there is a vision." The American vision, I believe, is that of the open society, suffering dissent to the last limit of the endurable.

It is characteristic of primitive society that they tolerate no non-conformity, whatever. America is the other way around. I can remember that as a young political reporter in the early 1950's, I covered a trial in West Virginia. One of the witnesses was a college president. He was asked for his definition of America. And he replied that, to him, it meant the right to be different. That right was in jeopardy during those years of course, but the occasional demagogue is one of the prices we pay for our openness.

If liberty is to signify anything substantial, it must shield under its broad tent the genuinely unpopular champions of causes which thoughtful men and women regard as reprehensible. Any people can cheer an Eisenhower, a John Glenn, a Neil Armstrong. It takes generosity of spirit to suffer the Weathermen who baited LBJ, the Birchers who hated JFK, the Liberty Leaguers who heckled FDR, and the McCarthy-ites who threatened liberty itself.

The theory justifying such tolerance is that if dangerous men are given enough rope, they eventually will hang themselves. In my experience it was most sternly tested by Joe McCarthy. I was a Washington correspondent in those days, and there were times when I doubted that America would ever catch on to how cynically it was being aroused. The answer, which was a triumph to the system, came in the Army-McCarthy hearings of 1954.

Subtler disadvantages of our society are harder to justify. One dividend of openness is violence. We live in the only civilized society to permit the private ownership of firearms. There are between 50 and 100 million rifles and pistols in the United States of America, in American homes. Three million of them are in Los Angeles alone, which makes the citizens of L.A. more heavily armed than those of Saigon. There are 77 homicides in this country for every one in Japan, England and Wales combined. And more Americans have died at the muzzles of privately owned guns in the 20th century than in all U.S. wars beginning with the Revolution. To say that this is unreasonable is a shattering understatement. To call it a legacy of the frontier is a cliché. I believe it is a reflection of national indulgence and forbearance.

Just as we tend to overlook the excesses of agitators, so are we reluctant to sanction government intervention in American homes, even when, as in this case, human lives are at stake.

There is a fallacy here, and I'm sure you have spotted it. Rights are often in conflict. In this case the right to bear arms, if indeed it exists, and the right to life and security. An open society tends to favour those who are most aggressive in the exercise of their presumed privileges, which is not the same thing as the most deserving.

Another glaring conflict lies between the right to be informed and the right to privacy. The right to privacy is taking its lumps these days. The number of people who are prepared to

Honors Convocation Speaker William Manchester

assert it is steadily diminishing. Recently we all saw a California family which permitted television camera men to film, for a mass audience, the most anguished and confidential of its relationships. And hardly anyone hangs up on pollsters who ask personal questions anymore. Most extraordinary of all is the broaching of the most personal barrier of all - the one guarding sexual matters.

A lot of carnal knowlege is being acquired in laboratories, observed by scientists holding stop watches and other things. The most famous of them are Dr. William H. Masfers and Virginia E. Johnson of the Reproductive Biology Research Foundation in St. Louis. Their most remarkable piece of equipment was, until it was dismantled recently, an electrically powered plastic penis with a tiny camera inside and a light illumination to allow observation and recording of what was happening inside the vagina. The size of the artificial phallus can be adjusted, and the woman using it could adjust the depth and speed of thrust. Inevitably, it inspired several novels. The best of the, I think, was Robert Carl's "Venus Examined," which appeared in 1968. At the end of it, our disillusioned heroine returns to the sex laboratory, demolishes the plastic phallus, and is electrocuted.

Another quite different consequence of openness is the Balkanization of society, the cleavages between Americans. We are less united than we were a generation ago, and the divisions multiply. Let me deal, briefly with just one of those categories -- that of age. To do so, I must briefly touch on the generation gap, an illustration which may have special meaning for you.

David Reisman puts the emergence of the youth sub-culture at 1935. I think it came a little later than that, with the rise of the so-called "latch-key" generation during World War II. Mother was often working in the bomber plants. The child, returning from school, found the key to the home under the doormat. Often there was some money with it. Affluence was returning to America. From that custom grew an economic colossus - today's youth market, with it's own fashions, it's own music, and in one California community - it's own shopping center including a teenagers bank.

If you look up the word "teenage" in a 1930's dictionary, spelled that way, but pronounced differently, you will find that it, meant "brushwood for fences and hedges." In its present sense, it did not appear in the New York Times until January of 1945.

A notable aspect of this generational apartheid is its impact on the communications industry. We now have different radio stations for different age groups. Some play rock, while others offer something odiously called "memory music." Adults go to adult movies, small children to Saturday matinees, and adolescents to films made of, by, and for adolescents. Individual movies are far better than anything that was screened in the 1930's. But motion pictures no longer serve as a social unifier. That was precisely the role they did play during the Depression, when going to the films meant a family expedition.

Violence, then, and the Balkanization of our society are the less attractive aspects of American openness. In my opinion, they are more than counter-balanced by mobility, the egalitarian passion, and above all, by the system's susceptibility to reform from within. In some, they contribute to the quality of life

Mobility has always been an American trait, but it took a quantum jump in the early 1940's. The internal migration which began then was the greatest migration in human history. The blacks moving North, the Farmers moving into the cities. city dwellers moving into suburbs, and people in the interior of the country moving to the coast. Before World War II, over 30 million people, a quarter of the population lived on farms. Today that agricultural population has been cut by 80 per cent.

Over the past generation America has witnessed at least three dramatic waves of reform - Collective Bargaining in the 1930's, the Black Movement in the 1960's, and our present decade the Woman's Movement. To identify them is to invite controversy, for reform is, almost by definition, abrasive. If the fixed system is to be changed, some people must be prepared to be very unpleasant. I think this almost has the force of a natural law. To achieve their ends union organizers had to be disagreeable about management executives. Negro leaders had to be rough on whites. And, yes, feminists must, upon occasion, insult men.

Whether the instability is deserved is, I think, quite beside the point. The point is that reformers need a sharp cutting edge to stiffen their own morale and to define their issues. Social action requires militancy, and militants need over-simplification. No one likes to be called a pig or a fascist insect, but when the alternative is repression - and that historically has been the alternative in other societies - enduring a few taunts does not seem too great a price to pay for what is, after all, simple justice.

It is this very resilience of America which seems to me to be its greatest strength. Twice in the past generation the United States has endured great spiritual crises, engendered by the Depression and the Vietnam war. Inequity, at times, seemed to be triumphant, but the climax ultimately passed and the republic survived.

The first crisis saw a great shift in Federal power -- from Capitol Hill to the White House? because of the second, authority





is now moving back along Pennsylvania Avenue to Congress. Elsewhere, in other nations - in other civilizations - such massive reversals could not have been accomplished without bayonets. It is astonishing to reflect that the discovery of a taped door, by a black watchman - a figure at the very bottom of Washington's status pyramid -- caused the Chief Executive of the United States to resign in disgrace, and his principal aides to be sentenced to prison - and all without the firing of a single shot.

I might say here, parenthetically, that some of you may have read in the press, that H.R. Haldeman once asked me to write his memoirs. I replied as follows: (a) I do not do this sort of thing? (b) if I did do this sort of thing, you would be the second to the last man I would do it for, and I'll let you guess who the last man would be.

We in American are going to need all of our determination and our acumen, and are going to need friends abroad. What is obviously needed, and the need becomes clearer every day, is an abandonment all over the world of parochial tribal loyalties and a drawing together of the family of mankind. The conventional response to such observations is a Bronx Cheer. Dreams of a world community are dismissed as impractical visions, contrary to human nature and universal human experience. But I am not so sure of that. In the 8th volume of his study of human history Toynbee reminds us that the Jews, without the political framework of a state or territorial basis of a home, have managed to preserve a separate identity as a people from 586 B.C. the year that saw the obliteration of Judea down to the present day. This is known, of course, to a scattered variety of Jews around the world as the diasphrol. But Toynbee points out that the Diasphroan community is not unique, among others the Armenians have achieved it, and he suggests that in a year of jetliners and instant communications other spiritual groups are being formed.

The world's physicists constitute one global Diaspronan community, the world's musicians are another, the world's physicians and surgeons are a third. Other examples multiply - millions of college students in the United States and elsewhere felt a strong bond with undergraduate demonstrators at the Sorbonne, and, I suppose it's fair to say, that the policement felt a bond with the (?garbled?). The Spassky-Fisher chess match was not regarded as a Soviet-American tournament - at least not among chess players - and what does it matter that Germaine Greer is an Englishwoman? uh - Englishperson?

In fact, the Balkanization of society may end by being a blessing. If fragments of disintegrating nations link up with one another, forming diaspronas in the broadest sense of the word, the human race may yet be united in a single, comprehensible, comprehensive, ecumenical society.

There was a time when faculty members in Massachusetts saw



themselves as New Englanders first. Today they regard themselves as professors first, or as members of their respective disciplines.

The month after the armistice in 1918, John Cristjohn Smut wrote: "There is no doubt that mankind is once more on the move, the very foundations have been shaken and loosened, and things are again fluid. The tents have been struck, and the great caravan of humanity is once more on the march." The caravan is not only still in motion, it is picking up speed all the time. Its destination is obscure, but that has always been true - and it seems to be as much reason for hope as for despair, provided we never forget the warning of the 127th psalm that John Kennedy set down but never lived to deliver in the City of Dallas. He said, "the Lord keepeth the city, the watchman waketh but in vain."

In closing, I would like to tell two stories from the days in the early 1960's when I worked in the White House.

The first is that we used to say that the shortest book ever to be published would be "Mistakes I made." by Lyndon B. Johnson. It's a pity Johnson didn't live long enough to write it with Nixon, because then it would have been half as long.



The other story originated somewhere in the West Wing of the White House, just where I never knew. It is about press secretaries. The version I heard, and I updated it slightly, told of Moses approaching the Red Sea with his people, when a messenger told him that the Pharaoh's army was only six hours behind him. Moses called over an advisor and said "What are we going to do?" And the advisor didn't know.

Then another messenger rode up on camel and reported that the Pharaoh's army was only 3 hours away. Moses called over a second advisor, an ecclesiastical expert, who told him: "there's no chance to get across those waves, you'd have to walk on water, and we're just not ready for that yet."

At that point the third messenger trotted up. His news was the worst yet

The Pharaoh was destined to fall on their rear in a half hour. So Moses summoned his press secretary, led him to the shores of the Red Sea and explained the problem. "Find a solution," he said "find it in a hurry."

The press secretary disappeared behind a burning bush, presently he reemerged and said, "Moses, I've got it. All you do is stick your right hand out like this and the water will pile up on that side, then you stick your left hand out like that and the water will pile up on the other side and then you just walk through on dry land."

Moses said: "That's a great idea, but will it work?"

The press secretary said: "I don't know if it'll work, but I'll tell you this - if it does work, I'll get you three pages in the Old Testament."

Thank you.



Jeff: What is your Doctorate in Dr. Asimov?
 Asimov: Chemistry
 Jeff: Where do you teach?
 Asimov: Oh - I don't really teach...I'm a member of the Faculty of the Boston University School of Medicine. I'm Associate Professor of Biochemistry, but the the last seventeen years I have not had any classes. I just give occasional lectures.
 Jeff: What will your address be on?
 Asimov: Well, to tell you the truth I'm not exactly sure...generally I make up my mind as to what I'm going to talk about not long before I get up to talk. My talks are off-the-cuff.
 Jeff: Don't you feel guilty, taking people's money that way?
 Asimov: It's an essentially conceited way of life, being a writer, to expect people to pay you for writing or lecturing. Especially having nothing prepared. And at the prices I ask for.
 Jeff: Do you ever feel you are living in a decadent fashion?
 I mean, here we are, at Holiday Inn, and you're going to lecture about over-population or starvation. What can the children of America say to their mothers when they say 'eat this, there are people starving in China?
 Asimov: Well, I'm not going to look down on it because

it's my way of living. I don't have to stay here. I can always go stay in some shack somewhere, but not on your life. I do my best to live comfortably and soft. I'm essentially a relaxed person. In other words, I sit here, on a couch, with every muscle relaxed. I don't exercise or anything. So, I won't talk about the decadence of humanity because I'm right in the forefront
 There's nothing wrong with this kind of living if you can afford it. The point is, mankind as a whole has never really been able to afford it. The only reason it is possible for some people to live like this is precisely because most don't live like this. If we evened everything out, no one could live like this. If we did even everything out, and keep evenning everything out, things will get worse and worse as population goes up, and the amount of resources goes down.
 Jeff: Do you feel, after having been here 200 years, this country is on the way out?
 Asimov: Ah....skip that question because now that you've mentioned it I think that's what I'll talk about. I'll talk about the Bi-Centennial. How do you like that? Now you can say you were here when I made my decision.

Interview with Issac Asimov by Jeff Faria

Now it's usually taken for granted we go thru a tremendous list of greetings here, from up there to down there, but if you don't mind I'll just say 'Fathers', because today happens to be Fathers' Day. I must say, though, that as I sat there I was taken somewhat aback by Rabbi Glassman whom I cannot possibly follow, being no orator, and particularly by the wealth of parathotic comment he was able to bring on the subject, and I felt I would not be able to follow him unless I produced a parable of my own.

And so I will tell you of a story told by the Wise Men of old. That, at one time three learned gentlemen of 3 different professions sat down to discuss which one was the oldest. And the physician said, "You will read in the bible that Adam, on the very first day of his life, was put into a deep sleep by the Lord and from his side a rib was taken, out of which a woman was born, and this being a surgical operation was surely a sign that ours is the oldest profession." Whereupon the architect said, "Nay, not so! For we also read in the bible that on the very first day, six days before this operation was performed on Adam the Lord created the Heaven and the Earth out of chaos and surely this is a sign that architecture is the oldest profession." Whereupon the lawyer said, "Wait a moment — and who do you think created chaos?"

We'll get back to that — that story was not told with no purpose in mind. In little more than a year our nation is going to celebrate the bicentennial of its existence as an independent nation — and I hate to have to tell you that is not what it is a bicentennial of. For on July 4, 1776 there did not come into existence an independent nation. Richard Henry Lee, in presenting his great statement at the Continental Congress said that 'these colonies are, and of a right ought to be, free and independent states.' — Plural! There was born then thirteen — Nations! — For 'State' does not represent a subordinate part of a nation but is an autonomous region self-governed, self-controlled. The 13 nations which formed the United States were united only out of the necessity of winning the war of independence, and thereafter out of the necessity of standing up against a still-belligerent Great Britain, against what was called the 'Indian Menace', in favor of united trade. But, this did not mean that the thirteen states pulled together. There were a great many forces pulling them apart. And a native of Massachusetts felt very little in common with a native of Virginia or South Carolina (and vice-versa). What's more, there was no way in which the congress which then ruled the so-called United States could really exert it's power

upon the nation to keep it united. It had very little power, in fact it lacked the power of taxation, which meant it had no money of its own but had to come, hat-in-hand for the money that, theoretically they ought to give the Congress but which in actual practice they rarely saw fit to give (and then only grudgingly and in part). When I tell you that it was as difficult for Congress to get money from New York in those days as it is for New York to get money from Congress in these, you will know what I mean.

This could not long continue, and in 1787 there was a constitutional convention gathered in Philadelphia which set forth a constitution which described a Federal Government, one in which a central government was granted rights by the States, and could exercise those rights over all matters that interested more than one State. This constitution which was put together and which has now endured for almost 200 years, was put to a vote of the people and it was voted into existence in 1788 and the Government under this new constitution began in 1789, with George Washington as the First President. It is this which really is the beginning of the United States. And, it is in 1988 that we will really celebrate the 200th year of the existence of the United States. It represents something unexampled in history before — the voluntary surrender of sovereignty on the part of thirteen independent governments in order to prepare a larger government, which could control a larger area, and which could make more people secure and happy, and the constitution not been established. Had it not been adopted, had the United States not come into existence as truly united, this continent would have seen a continuing growth of forever quarreling, sometimes warring, governments that would have rendered it weak backward, unhappy, and a prey to other powers. In union there was strength. It did not come easily, there were always complaints that the Federal Government was allocating to itself too much power, and indeed as time went on, as the complexity of our society increased, our population increased, inevitably the Federal Government did gain more and more power, for only in such a way could the government be conducted rationally. In the early 1860's there was a great war designed to see whether indeed the states had truly given up their sovereignty, and whether they might not change their minds, such of them as chose to, and retire from the union. And it was decided, by gunpowder, that the constitution was a one-shot thing that we could not retreat from the sovereignty that was

Issac Asimov's Speech at Graduation June 15th 1975



YOU ARE RESPONSIBLE
FOR YOUR VALUABLES



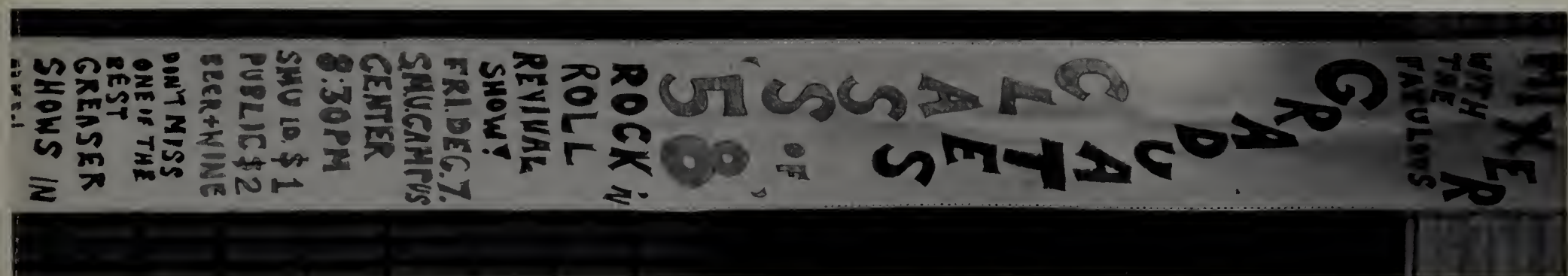
given up was given up forever, and the United States of America was united forever, or at least until another war might decide otherwise, and may it never come.

Now we are living in a world in which this example set by thirteen colonies nearly 200 years ago should be very much in the minds of others, for we now live in a world which is smaller by far than the thirteen colonies were in the 1780's. At that time Frederick the Great of Prussia said that the so-called United States could not endure, it was spread out over too great an area, and it could not be held together. He did not foresee the advances in technology, in transportation and communication that would make the area of the United States continually smaller as the decades passed and as the population grew, and a whole world continually smaller until now there is no point on the world's surface that is more than twelve hours from any other point. There is no point on the world's surface that cannot communicate in a fraction of a second with any other point. We are a small community, the entire globe, a small community, divided up into over a hundred separate nations, each of which considers itself independent with rights that transcend all others. Each nation feels that in pursuit of its own security, its own desires, what it perceives

to be its own rights, there can be nothing higher, and that no amount of misery to others is too great a price to pay for its own security. Every nation feels this, and, when nations feel this in a world as small as ours, and in which mankind now has weapons as powerful as ours, we are on a high road to suicide. We cannot exist in this fashion because in actual fact there is no such thing as an independent nation on earth today. There is no nation that does not depend upon others for its raw materials or for its markets. We cannot exist and maintain a high standard of living (for those of us who have one) or a wished-for high standard of living (for those of us who do not have one) if we continue to live entirely for ourselves. We cannot continue thus if each nation in the world insists upon maintaining highly equipped armed forces whose function it is to protect us from other nations, which maintain armed forces to protect them from us, when all the armed forces, absorbing all the money, all the resources, all the effort, can no longer fight a rational war. The only wars that can be fought these days are exercises in rapid suicide. And yet, mankind still adoring and sacrificing at the altars of 19th century nationalism persist in dividing themselves up when there can be no division. What are the problems that face mankind now? The important problems? The life-and-death problems? One-and-all are global in nature and cannot be separated into here and there. We stand facing the terrifying growth of population, affecting the whole world, and there is no way it can be solved in any one part of the world. If, in the United States, the birth rate drops, if, in the United States population is stabilized, if in the United States we need expect no population apocalypse, nevertheless if in the rest of the world the population increases without bound, the world will be ruined and we with it. What about pollution? When we dirty any part of the world it is dirty for the entire world. We have only one ocean, we have only one atmosphere. If our spray cans destroy the ozone layer they destroy it not only in a spot immediately above the head of the spray-can user, they destroy it for all the world and if there is a nation so backward and benighted that it does not use spray cans we nevertheless will destroy their ozone for them.

Is it a problem of scarcity? Will the gasoline run out? Will coal be hard to get? For the Whole World — for the Whole World, not just any part of it. Danger of Nuclear war? It is not only the competent nations that will be radiated into suicide, the rest of the world will get the radiation too.

How do we tackle these global problems? Does each nation try to solve it for itself (that cannot possibly work) the only way you can solve a global problem is to find a global solution. The only way the different nations of mankind can face the problems that threaten each and all of them is to get together, and face the problems together. It is not nation 'A' that is the enemy of nation 'B', it is not nation 'C' that is menacing the existence of nation 'D'. All of us who amuse ourselves with this game of national boundaries and this game of national enemies are amusing ourselves with a fairy-tale existence that no longer has any application to the world as it is. The enemy of all of us are faceless things called too many people! Too few resources! Too much waste! Too much pollution! Too much of this! Too little of that! Too much



hate! Too much ignorance.

And you can't fight that with a gun on your shoulder.

It may sound as though I'm advocating world government. I'm advocating something, call it what you wish. I'm advocating a united humanity. I'm advocating a world which recognizes itself as a unit, which knows that nothing makes sense that divides mankind into any group smaller than mankind. (and when I say mankind I mean womankind too. It's just that 'personkind' is a funny word, y'know? humanity).

If we all get together and form a kind of international co-operative unit that is strong enough to form solutions, to get the whole world to obey them, that has the capacity to prevent any section of the earth from going its own way, where such going its own way would be bad for humanity. Then, we can call it any thing we want. You don't have to call it world government if you don't like the phrase. Call it united humanity.

Is it not possible that such a world government might be tyrannical? Yes, indeed! All government is tyrannical! Our own United States, which is perhaps as untyrannical as many governments can be, nevertheless forces out of my very own pockets half my income each year, very much against my will. I cannot take an automobile out on the highway without being struck by every sign every five feet telling me how fast I can go, when and where I can turn, which way I must go, which way I can't go...I haven't got the right to do anything I want to do in my car I've got to do what I'm told to do (and that's tyranny). And the only reason that I stand it is because I know that if they took down all the signs and let everyone drive as they please, I'd never make five feet progress.

I don't want tyranny, but I want chaos and destruction less. I don't want in this world some power which might make the wrong decision for all of us. Unfortunately, if there isn't some power to make decisions for us on the chance they are right, and we make all our own decisions, then whatever

they are, they are wrong. There is no way we can have a hundred different nations and expect right decisions because there are no right decisions in division, not in this world today. I do not say that we've got to give over our own rights to a bunch of foreigners, that we've got to sit here and let foreigners tell us what to do. I don't say we have to do this — I say it's already true! We do allow foreigners to tell us what to do because that's the way the world is (we're telling them what to do, too). Every nation is involved with every other nation. What we must do is not to produce something new — it's too late for that — but recognize what already exists: that we live in a small, interdependent world, where there is no such thing as an independent nation. If we recognize this,

We may yet win out (we may not, there is no guarantee). But, if we don't recognize the situation as it is, we cannot win out. So, the choice is between possible victory -- and certain defeat.

And what do we do about it? We have to begin with ourselves, and the way to do that is to recognize, each one of us, that we are a human being, nothing less. No other division. There doesn't exist you, as part of one group, and someone else as part of another (and inevitably inferior) group. There are differences in culture, language and tradition, all of which enrich the human life with variety. But there are no differences in the inner being, in manhood and womanhood. We are all equal as far as that is concerned.

And, if the question arises, thirty years from now, as to who created chaos, the answer will be not just the lawyers, it will be all of us. And since this is Father's Day (and by the way I don't like Mother's Day or Father's Day — I prefer instead a Parents' Day—) let us realize we are all parents. Even if we never have children, we are parents of the world of tomorrow. Our duty, now, is to see that we are good parents, that we create a world that is fit for our children, the people of tomorrow, to live in. □



AWARDS

Walker presented:

TEXTILE VETERAN'S ASSOCIATION AWARD

given to.....James Medeiros

given to a graduating Textile Technology student who has attained a high academic record and who shows promise of future success.

THE HARRY RIMER AWARD

given to.....George Yuen

SAMUEL HOLT AWARD

given to.....Howard M. Bernstein

sponsored by SMU Alumni Association

given to SMU student for excellence in Textile Design

THE NORTHERN TEXTILE ASSOCIATION MEDAL

given to Michael Slapik

given to Textile student with highest cumulative grade point average.

THE PHI PSI HONOR AWARD

given to.....Paul Lowe

given to graduating senior, for scholarship and leadership, integrity and personality

AMERICAN ASSOCIATION FOR TEXTILE TECHNOLOGY AWARD

given to.....Craig Duhamel

given to Textile Technology senior - award based on scholarship, industry and leadership.

THE AMERICAN ASSOCIATION OF TEXTILE CHEMISTS AWARD

given to.....Michael Slapik

given for outstanding work in Textile Chemistry

THE AUGUSTUS SILVA AWARD

given to.....Sharon Mullen

given to Senior English major

THE FRED E. BUSBY AWARD

given to.....Francis Tanzella for excellence in Chemistry --

presented by SMU Alumni Association

THE AMERICAN INSTITUTE OF CHEMISTS AWARD

given to.....Francis L. Tanzella

THE UNDERGRADUATE AWARD IN ANALYTICAL CHEMISTRY

given to.....Maureen B. Jodoin for outstanding achievement in Analytical Chemistry - presented by SMU Chemistry Dept.

THE MORRIS H. CROMPTON AWARD

given to.....Edward F. Horzinowsky for excellence in Mechanical Engineering - given by SMU Alumni Association.

AWARD FOR EXCELLENCE IN MECHANICAL ENGINEERING TECHNOLOGY

given to.....Paul J. Lefebvre

presented by Mechanical Engineering Department

AWARD FOR EXCELLENCE IN MECHANICAL ENGINEERING

given to.....Edward F. Horzinowsky

given by SMU Mechanical Engineering Department

THE JOHN E. FOSTER HONOR AWARD

given to.....Daniel Wilkins for excellence in Civil Engineering

presented by SMU Alumni Association

THE INDUSTRIAL RELATIONS CLUB AWARD

given to.....Joseph Astrella

given to graduating senior who has contributed substantially to the Club

THE WALL STREET JOURNAL STUDENT ACHIEVEMENT AWARD

given to.....Michael F. Anttil

HIGHEST SCHOLASTIC STANDING IN COLLEGE OF ARTS AND SCIENCE

given to.....Jean A. Sivestronne - grade point average 3.96.

HIGHEST SCHOLASTIC STANDING IN THE COLLEGE OF BUSINESS AND INDUSTRY

given to.....Lorraine A. Travers - grade point average 4.0.

HIGHEST SCHOLASTIC STANDING IN THE COLLEGE OF ENGINEERING

given to.....Steven D. Fyfe - grade point average 3.8

HIGHEST SCHOLASTIC STANDING IN THE COLLEGE OF FINE AND APPLIED ARTS

given to.....Linda I. Nelson - grade point average 3.74

HIGHEST SCHOLASTIC STANDING IN THE COLLEGE OF NURSING

given to.....Sr. Ann-Marie Legendre - grade point average 3.54

SPECIAL AWARD FROM GRADUATE PSYCHOLOGY STUDENTS

given to.....Robert Pallatroni - Sandra Habib, presentor

SENIOR SENATOR AWARDS

Andy Sutcliffe - presentor

Jeffrey Smith — Class of 1975

Joann Imbriglio — College of Arts & Science

Peter Lore — College of Business & Industry

Kevin Corrigan — Class of 1975

Harry Wayne Coates — College of Arts & Science

AMERICAN COUNCIL OF LEARNED FELLOWSHIPS

presents their fellowship to Geraldine Phipps

1974 GWENDOLYN BROOKS LITERARY AWARD FOR FICTION

given to...Everett Hoagland

SPECIAL AWARD AS SENATE PARLIAMENTARIAN

given to.....Kevin O'Niell

ROBERT L. McCABE OUTSTANDING FACULTY AWARD

given to.....Dr. John Twomey (Modern Languages)

OUTSTANDING ADMINISTRATOR OF THE YEAR

given to.....James Costa, Comptroller

Jack Leite, Class of '75 President, presented the Class Gift (with the help of Tony Medeiros AKA Santa Claus) of \$1,000 to the Student Emergency Loan Fund, Inc.

WHO'S WHO CITATIONS — presented by Dean Howard and Dean Walsh

Howard Mark Bernstein — track

Loretta (Lee) Blake — Upward Bound, College Now, BSU

Peter Cantone, President, SMU Theatre Company

Paul W. Cheurier, Student Trustee, Head Resident Assistant

1st General Manager — WUSM

Harry Wayne Coates — Student Senate Vice President

Filomena Coroa — Resident Assistant, one of the founders of Student Advisor Program

Robert DePietro - Student Senate, Concert Series

Wayne Dwyer - track, Resident Assistant, one of the founders of the Student Advisor Program

Robert J. Quinere - co-founder, Student Organization for Servie (SOS)

Christine Hayward - SMU Scrimshaw Editor

Joann M. Imbriglio - Resident Assistant, Student Senator, member SAP

Roy Jesus - captain of varsity baseball, 1974

Paul Langille - Resident Assistant, Program Manager - WUSM

John G. Liete - President, Class of '75; President

Interfraternal Council (IFC), Delegate to Model United Nations

Bruce McCaffrey - Student Judiciary Committee; student Senate Secretary

Terrance P. Murray - Head Resident Assistant, Vice-President

Hall Congress; Newman Club

Kenneth G. Richards - Vice-President Student Senate, 1973-74

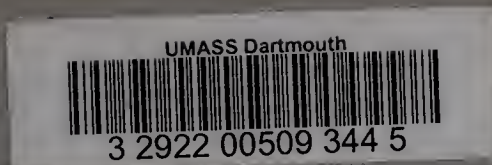
Michael R. Roy - Captain Varsity Basketball, 1975

James Texeira - President DKI, member IFC, member SOS

Jeanne M. Walsh - President of National Education Association of Students; Co-chairman, SOS; Organizer of Freshman

Orientation; Residence Hall Program Committee

Donna Wilson - President, Kappa Sigma Phi, member IFC



*In putting together this yearbook I
sought to contrast the formalities and
informalities of SMU, through the use of
tight and loose formats, script and scribble
posed and passing people and various
symbolic elements.*

*Christine Hayward.
Editor 1975 Scrimshaw*

